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THE NEWSPAPER AS AN ART SCHOOL.

BY PERCIVAL POLLARD.



as just now. And it is no longer merely from over the Rhine that the invaders come; it is from beyond the Atlantic, from America. It is safe to say that there is not an art school, not a newspaper office in this broad land of ours where there are not at this moment several young artists hugging to themselves the hope that some day, the sooner the better, they may be vouchsafed a sojourn in that home of the arts—Paris.

It is a curious commingling of attractions that makes Paris the mirage toward which youthful ambition is drawn. In the first place, there is the very real fact of France being the headquarters of the best schools of painting in the world. Then there is the reputed glamour of student life; a glamour fanned by the romances of Muerger and Du Maurier, and kept alive by picturesque newspaper accounts of the gayety to be found in the life of the music halls, the boulevards, the cafés and the studios. And lastly, there is the shibboleth, supposed to be all-powerful on the American side of the Atlantic, "I studied in Paris."

But it is neither upon shibboleths nor romantic visions that a healthy ambition feeds. And at heart the ambition of every American art student is distinctly healthy. So there comes the question whether the study in Paris is today absolutely the necessity so many still consider it.

To the student who has only "paint" in view, it is possible that Paris is still a necessity. But how many today are making for the large canvas?

O for Paris! It is probable that never before, despite the historical attack of the Prussians a quarter of a century ago, has the invasion of Paris been so overwhelming

Only, after all, the fewest, the hardest. The tendency of the day is toward enlargement of the field for, and public appreciation of, black-and-white. Never before, in the history of drawing, has black-and-white art been so full of promise as it is today. And when one says promise, one admits that much of the best in this sort is coming from the younger men. The last ten years or so have seen a wonderful advance in this branch of art. The multiplication of magazines in America, the increasing demand for a higher quality of sketches and reproductions, have brought about a standard of excellence never before approached. Curious, too, has been the gradual awakening of the public, through the din of the press, to the fact that all art is not comprised in canvases. It is true that in England the name of John Leech has always been freely used on all sides; but no such public acquaintance with artists in black-and-white as now obtains has ever before been known. The public at large speaks of C. D. Gibson, of Du Maurier, of Phil May, as glibly as ever it did of Doré, of Munkacsy, of Leighton, or whatever other painting idols have been exhibited the world over.

There is not much contesting it: this is the day of black-and-white. Constantly there come new manifestations. Some die, perhaps, like the *Savoy*, with its bizarre originalities by Beardsley; or the *Butterfly*, in which a handful of British artists tried to serve only art and forget Mammon—and so failed. But many prosper, and all prove the ferment of growth and activity. The great American magazines; the splendid weeklies of London; the various art publications of Paris, and finally the recent awakening in Germany, through such periodicals as *Pan* and *Jugend*, of the modern spirit; all these continually give a feast of drawings that prove black-and-white to be the most vigorous feature of all modern art.

Then, too, there is the large world of newspaper illustrating. Here in America it is an old

story, though as a thing to be proud of, it is still young. In London, it is but just beginning. The *Chronicle* of that metropolis startled its world not long ago with sketches by some of the most eminent British black-and-white artists, and became, in consequence, the subject of much comment and admiration.

There is hardly a paper in any American city nowadays that does not use sketches daily. If it is not a news illustration it is a political cartoon. Poor paper, fast presses and slovenly drawing long

not so evidently incline toward caricature, illustration, or decoration, in black-and-white, as to make pursuit of paint mere phantom-chasing. To all of these the battleground is close at hand. There is constant change, constant demand, in the field of newspaper work. The rewards, to the really good artist, are adequate; the fame possible is also nothing to cavil at; with the newspaper as the present-day means of exploitation the good newspaper artist has nothing to fear from obscurity.

And here comes the argument that has prompted this dissertation. The school that the ambitious in black-and-white should enter today is not Paris, but the newspaper office.

Against this there will come, doubtless, a chorus to the effect that the newspaper office cares nothing for technic and teaches an artist to scamp everything in favor of the mere printed results. But the plea now being made is not against any sort of tuition at all; it is merely against the prevalent notion that all American schooling must be finished off by a stay in Paris. Like many prevalent notions, this is a mistake.

There are plenty of good art schools here in America. With skilled instructors, and modern methods, these schools are able to bring the beginner to a point where he can easily realize what his actual forte in art is; whether it will be of any use his continuing at all; or in just what direction his talent will find its best expression. Here comes the moment when the newspaper office should be chosen by the artist in whom the instinct for black-and-white has become unmistakable.

The experience gained in the art rooms of our newspapers can be gained nowhere else. Nor is there any other such test for a talent. The number of confident young men who approach the art-manager of one of our New York dailies for permission to be given "assignments" is tremendous; the curious thing is that the art managers have found it perfectly safe to allow these assignments to be offered to such novices, for the reason that the almost invariable result is that the latter become seized with a species of stage fright and, appalled by the requirements of speed, of sketching from the actual open-air life, never return from the expedition at all. It is in that moment, when the young artist finds himself before a "fire" or a "murder story," with his pencil and pad and his ability, or inability, to sketch his subject in time for the presses next morning, that the crucial test of whatever previous training he has had comes in. Many a student of the schools, whose carefully finished efforts have brought him prizes and praise, in classroom, has met his Waterloo in the newspaper "assignment." Newspaper work demands, before all else, speed. As a consequence, it is a fact that many a newspaper artist, whose rapid execution and habit of invariably depicting all possible blood-



Photo by Steckel, Los Angeles, Cal.
THE LITTLE FLORIST.

kept this branch of illustrating in something of general odium; it was matter for perpetual jest that no newspaper portrait of any person ever remotely resembled anything save a pictorial libel of that person's actual features; but improved mechanical processes, and the constant demand for better artists, has now brought newspaper work to such a point that much of the work in metropolitan newspapers compares quite well with magazine work. Indeed, one finds many artists today allowing their work to appear indiscriminately in magazines or newspapers.

In other words—for one must come, after all, to the material side of things—the great market, today, is for black-and-white. Magazines galore, and newspapers without end, are all open to good sketch work. To the artist, as to everyone else, comes the problem: Can I afford to wait for the fame and the riches that may possibly come to me as a painter, or must I think only of the present, and engage in black-and-white. Also, there is the artist who, if he have the useful boon of self-analysis, may pause to consider whether his hand does

and-thunder details make him an ever-valuable aid to a daily's art staff, does not really possess the qualities of technic or good drawing at all. But he gives the outsider the effect; and it is the effect that the newspaper desires.

But what the newspaper office can give to the young artist is self-reliance. If there is really the right mettle in him, the chance to have a perfectly free hand at an actual subject, at a quick portrait, a police-court detail, a street scene, is the thing that will develop that mettle better than anything else. Gradually, from the necessity for speed, and from careful study of his sketches as compared with the printed results, comes an ever-widening knowledge of his tools and materials. It is hardly a matter of dispute that nothing is rarer, or more valuable in an artist than a bold, sketchy line. Nowhere can this boldness, this quick stroke, be better acquired than in a newspaper office. With the often only too-slovenly etching that obtains in newspaper engraving rooms the artist sees more and more the necessity for free, decisive black lines, for bold outlines. The least attempt at gray shading, at fine lines, is simply lost in engraving. It is perfectly true that such masters in black-and-white as Abbey and Vierge are well known to work in perfect unconcern of the process to be used in printing their drawings. The result is that hardly a sketch of theirs that the public sees in print has not been hand-engraved almost as carefully as originally drawn; it is impossible for the camera to catch such gray lines as they are in the habit of using. But such work is so exceptional, and so little to be emulated by artists in general—if for no other reason than because economy would dictate against a publisher's using much work that demanded such extra expense in reproduction—that it only proves the rule.

The curious result of Parisian finish, superimposed on the training obtained on newspapers here, is worth mentioning. It has been shown time and again. One unusually rich and ambitious newspaper owner could testify bitterly in this regard. On his staff he had a promising young artist, who was forever wailing to be in Paris. He was sure that it would give him just the touch necessary for great results. Well, the proprietor paid the young man's expenses to Paris, provided him with the best schooling of the Paris schools, and—presently the young man was back at his old desk once more. Whereupon the sad fact appeared that he was now about as much good for newspaper work as a sign painter. He attempted careful finish on everything; thought only of the effect of his sketch, and forgot the process. Net result: a good newspaper artist absolutely ruined. Whether, on the other hand, there is enough of a talent for fine work in this young man to fit him for the higher class of illustration, remains to be

seen. Before he went to Paris there was no doubt of his ability to illustrate for magazines, as well as for newspapers; but the boldness, the dash, the something individual, is out of his work forever.

In all this, reference, of course, has only been made to the student, the unformed talent. When a man's style is formed, his *métier* taken, nothing can harm him much. When C. D. Gibson visited Paris, and then only to see, not to study, it was when he was already an acknowledged force in Anglo-Saxon black-and-white. That is not to be cited as an example.

But so much seems reasonably certain, that the brightness of the future for American black-and-white comes chiefly from the newspaper training so many of our young artists are wise enough to choose. Already the influence is being noticed. The vice of monotonous attention to mere finish, the lack of any sort of spontaneity in our illustrating, is beginning to pass. The rise of such a purely original, individual art as that of Phil May's—Mr. May is practically untaught save in the school of experience and newspapers—has



Photo by Steckel, Los Angeles, Cal.

A FLOWER OF SPRING.

taught our publishers that there is something vitally better and more lasting than mere finicky technic. The bold, sketchy, vigorous sketches of the future will come from men who have found their training in American art schools and American newspaper offices, and have never been any nearer Paris than University Place.

Written for THE INLAND PRINTER.

THE CAXTON CLUB.

BY PI-CHING.

COULD William Caxton be transported from his fifteenth-century printing office in Westminster and introduced to nineteenth-century Chicago he would be both surprised and delighted.

In and around its stupendous buildings he would meet among the "captains of industry" many a congenial soul that would willingly stop from his duties of generalship to discuss with appreciation the merits of a rare or choice book. In the library of many an elegant mansion on the boulevards he could examine the magnificent work of the early German, Venetian or Parisian presses, and even feast his eyes on the king of all books, a copy of the Bible of Gutenberg, the first work printed from movable type. Indeed, were he to roam through the literary preserves of any of the gentlemen whose names are enrolled in the Caxton Club, he would enjoy sympathetic association with the finest printed books of both the earlier and later epochs.

The Caxton Club is comparatively new in the annals of Chicago, and yet it has succeeded in gathering unto itself a large company of

kindred spirits, busy in many walks of life, but drawn together by mutual love for fine art in the printed page.

These patrons and disciples of the arts of book-making decided that their combined knowledge, taste and influence might be used beneficially for the promotion of these arts in Chicago and the West. The Grolier Club had already been the means of accomplishing decisive results along these lines in New York, giving that city a vigorous start in the race. When but a little over a year had elapsed since the close of the Exposition, the determination was reached to found the Caxton Club, the following gentlemen taking the initiative and acting as incorporators: Messrs. George A. Armour, Charles J. Barnes, John Vance Cheney, James W. Ellsworth, George Higginson, Jr., Charles L. Hutchinson, George M. Millard, George S. Payson,

W. Irving Way, Chauncey L. Williams, and John H. Wrenn. The organization was effected under a simple constitution which intrusted the government of the club to a council or board of fifteen directors. The officers chosen for the first year were: James W. Ellsworth, president; George A. Armour, vice-president; Charles L. Hutchinson, treasurer; George Higginson, Jr., secretary, and W. Irving Way, librarian.

The membership roll rapidly grew, and soon numbered over one hundred names, all prominent among the *litterateurs*, bibliophiles and publishers of Chicago. A large non-resident list, too, was created, comprising leading members of the Grolier Club of New York, De Vinne, Hoe, Chew, Avery, Foote, Keppel, and others, as well as book-lovers in Washington, Philadelphia, St. Louis, and other large cities.



CHARLES L. HUTCHINSON.

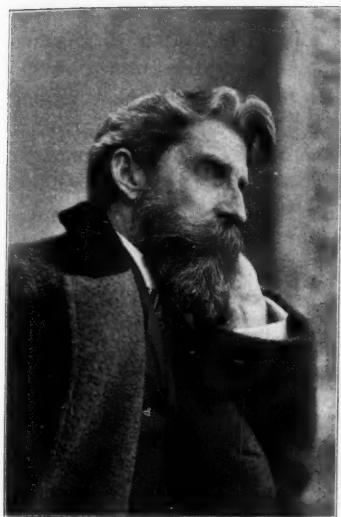
By October of the same year, the club found itself comfortably domiciled in attractive rooms in the University Clubhouse, on Dearborn street, and was well on its way toward the accomplishment of the ends it had in contemplation. The furnishings of these rooms are simple and subdued—in harmony with the ideals that cluster about the decoration of books. The walls are treated in dark green, with darker borders, and are adorned, here and there, with portraits of celebrated printers, book artists and etchers. Upon the reading table are to be found many of the magazines devoted to the printing, illustration and description of books. A tender has lately been made by the Art Institute of a clubroom and exhibition hall in the Art Building. The offer has been accepted, and the club will therefore soon enjoy superior facilities for carrying out its aims and purposes. A beginning,



JOHN H. WRENN.



GEORGE S. PAYSON.



JOHN VANCE CHENEY.

Charles L. Hutchinson, vice-president; George Higginson, Jr., treasurer; George S. Payson, secretary. All of these gentlemen have large private libraries of rare and elegantly made books, and are well-known and appreciative buyers in the book marts of Europe and the United States.

At the very first meeting of the club, held in the office of Publisher Way, February, 1895, a sufficiently extensive field of activities was mapped out. The essential and prominent features of the programme were: First, exhibitions, lectures and meetings, to be held as far as possible in the rooms of the club; second, the occasional publishing of books designed to illustrate, promote and encourage the arts of book production.

While waiting for its home, the club early introduced itself to the public, giving an opening exhibition at the Art Institute. The theme was "Bookbinding," and the rare, historic and artistic specimens there displayed elicited general admiration and considerable attention and commendation from the press of the city. This auspicious beginning was followed by the two exhibitions given in the clubrooms during the past year; one, the "Etchings of Philip Gilbert Hamerton"; the other, of "Books Interesting Chiefly Through Their Association," such as autograph books, etc., in which, as has been hinted, the private libraries of the members are particularly rich. Special glass-covered trays mounted on standards were contrived for the accommodation of specimens, so that they could remain constantly on view without fear of handling or dust, for a period of two weeks, for the inspection of members and their friends. A large number availed themselves of the privilege.

also, has been made in the formation of a specialists' library on the book arts. Undoubtedly this will be much increased during the coming year by the newly elected librarian, Mr. George Merryweather. At the election held in February, other officers of the club chosen were: John H. Wrenn, president;

The activities of the club in publishing have met with even greater success. In this the aim has been to promote in Chicago, not only a taste for fine books among the buying classes, but to develop the highest proficiency and artistic interest among those engaged in the arts of production. An incidental object was to rehabilitate the cheap or exhausted editions of famous or neglected authors.

Both the selection of subject and the manner of publication have rested entirely with the Publication Committee. As this committee exercises so important a function in the club, its members naturally are selected with special reference to their fitness for the work. A glance at its present personnel indicates adequacy to the discharge of this important responsibility. The chairman is Mr. George M. Millard, the foreign book buyer and book connoisseur of A. C. McClurg & Co.

A
JOURNAL
Of the LAST
VOYAGE
Perform'd by
Monfr. de la Sale,
TO THE
GULPH of MEXICO,
To find out the
Mouth of the *Missisipi* River;
CONTAINING,
An Account of the Settlements he endeavour'd to
make on the Coast of the aforesaid Bay, his
unfortunate Death, and the Travels of his
Companions for the Space of Eight Hundred
Leagues across that Inland Country of America,
now call'd Louisiana, (and given by the King of
France to M. Crozat,) till they came into Canada.
*Written in French by Monsieur JOUTEL,
A Commander in that Expedition;
And Translated from the Edition just publish'd at Paris.*
With an exact Map of that vast Country, and a Copy of the
Letters Patents granted by the K. of France to M. Crozat.
LONDON, Printed for A. Bell at the Cross-Keys and
Bible in Cornhill, B. Lintott at the Cross Keys in Fleet-
street, and J. Baker in Pater-Noster-Row, 1714.

Associated with him are Mr. H. S. Stone, the well-known editor and publisher of the *Chap Book*; Mr. John Vance Cheney, Librarian of the Newberry Library; Mr. George Merryweather, Mr. W. Irving Way, the publisher, and Mr. T. E. Donnelley, of the Lakeside Press. The publication is undertaken without reference to profit, the edition being numbered and limited to sale among the members, each of whom is entitled to two copies. Three copies on Japanese vellum may be said to constitute an edition de luxe. One of these copies is placed

in the library of the club; the two others are put up at auction among the club's members. This plan has been found to provide amply for the expenses of the work.

The first book published—"Joutel's Journal of La Salle's Last Voyage"—has but recently appeared, being issued in November from the Lakeside Press. It is printed on American handmade deckle-edge

paper with wide margins, and is an exact facsimile of the original as printed at London in 1714. The title-page to the work is shown on page 163. It is preceded by the club's reprint title-page bearing as an imprimatur the words "The Caxton Club," printed in red. Two hundred and three copies were printed, all of which were immediately sold to the members. The New York members promptly called for their share and were unstinted in their praise for the typographic faithfulness of the reproduction. Its literary value lies in the fact that it is one of the very first histories of the great Mississippi Valley Region. That Chicago is twice mentioned in it by name lends additional interest.

"Phoenixiana" is the title of the club's second publication, now in press. The author of this is Major Derby, who flourished in the days of 1849, and is often called the "Father of American Humor," because he inaugurated that style of humor that has since become celebrated in the writings of Mark Twain, and of others, who have drawn upon him not a little for their inspiration. The Publication Committee has been fortunate in securing from his widow a series of unpublished original sketches by Major Derby. These will be reproduced, together with an etching of the author by the eminent etcher of Boston, W. H. W. Bicknell, who will copy for the purpose the portrait of Derby by Frank Carpenter, the painter of the famous picture of "Lincoln and His Cabinet."

The success achieved in publishing has encouraged the consideration of a third work, which in



Copyright by Frederick Hollyer.
HERBERT S. STONE.

all probability will be the "'Tonti' Journal of La Salle's Voyages." Thus has been established a series of rare specimens that, on account of typographic and literary merit, will find a place among the treasures of the book collector and librarian.

In England, the peculiar skill and choice work of the mediæval printers, illuminators and binders have been wonderfully revived through the Arts and Crafts Exhibitions and the Modern School of Book Decorators. No less notable have been the magnificent publications of the Grolier Club, of New York, displaying as they do the highest perfection in the arts of printing and illustration. It is a matter for congratulation that Chicago, too, has this representative to claim for her a share in the new art impulse. And surely, along with the universities, libraries and museums that have followed in the wake of the Exposition of 1893—a measure as they are of Chicago's growth in the higher life—the Caxton Club must be reckoned as an influential factor in her race for intellectual and artistic distinction.

Written for THE INLAND PRINTER.

THE PROOFREADER'S RESPONSIBILITY.

BY F. HORACE TEALL.

STRICTLY speaking, the responsibility of a proofreader, on any kind of work, should be very narrowly defined. In an ideal state of affairs it would never go beyond close following of copy in every detail. Even that is by no means always easy, and for a reason that should cause writers to be very lenient with proofreaders. This reason is that writers make much manuscript that is almost positively illegible, and are often careless in many details that should be closely attended to in the writing. But, since there is little ground for hoping that writers will ever generally produce copy that can be reproduced exactly, the question remains open, How much responsibility must the proofreader assume?

A good illustration of the legal aspect of this question is found in Benjamin Drew's book, "Pens and Types," published in its second edition in 1889, as follows: "In an action brought against the proprietor of Lloyd's paper, in London, for damages for not inserting a newspaper advertisement correctly, the verdict was for the defendant, by reason of the illegibility of the writing."

"Illegibility of the writing" is a more serious stumbling-block even than most writers know it to be, although many writers do know that they are great sinners in this matter. Notwithstanding the fact that it has been a subject of wide discussion, much more might profitably be said about it, and it would be a great boon to printers if somebody could devise a way of instituting a practical reform in the handwriting of authors, editors, and reporters; but the incessant necessity of deciphering what is

almost undecipherable is our immediately practical concern just now. What should be the limit of the proofreader's responsibility here?

Some time ago a New York paper had frequent articles in a handwriting so bad that the compositors were paid double price for setting type from it. One of the compositors, in talking with a proofreader, expressed the opinion that the readers had very easy work, and part of his reason for the assumption was the fact (as he put it) that all the copy was read for them by the compositors before the readers got it. That same evening this compositor had a take of the bad manuscript mentioned, and for what the writer had intended as "June freshets" the proofreader found in his proof "Sierra forests." Well, the compositor read the manuscript first, but how much good did that do the proofreader? If the latter had passed the "Sierra forests" into print, he would have deserved to be discharged; for any intelligent man should know that one of the quoted terms could not possibly be used in any connection where the other would make sense. That compositor probably knew as well as the proofreader did that what he set did not make sense, but he also knew that the proofreader would have to do better with it, and that, no matter how much correcting he had to do, it would pay him better to do it than to lose too much time in the effort to get it right at first. Again, the compositor had practically no responsibility in the matter, though the one who shows most ability in setting his type clean from bad copy is a better workman than others, and correspondingly better assured of good employment.

We have said that one who passed into print an error like the one mentioned should be liable to discharge. This is true, because no person reasonably fitted to read proof could fail to recognize it as an error. The best proofreader who ever lived, however, might in some similar cases fail to read what is written exactly as it was intended in the writing. Unfortunately, it is only too often the case that proper names or generally unfamiliar words are written more illegibly than common words, and names so written may easily be misprinted after the best proofreader has done his best with them. Where it is possible, it should be the most natural thing in the world for anything hard to decipher to be submitted to its writer. It does not seem necessary to say that a good reader will not do too much of such referring, but only when it is really needful. Commonly this cannot be done on daily newspapers; but even there, in extreme cases, and with caution in deciding when it is well to do so, the matter should be referred to an editor, for it is to the editors that final responsibility for the wording of what is printed belongs.

What has been said seems well calculated to indicate clearly the limit the writer would place

in such matters upon the proofreader's responsibility. Naturally and equitably that limit is merely the exact reproduction of what is written, as to the wording, but including proper spelling and punctuation.

No careful author will allow his book to be printed without reading it himself in proof; but this must be mainly for the wording only, as the printer's bill includes pay for good proofreading. Here matters are more simple as to the responsibility for getting the right words, as even hurried work from manuscript can generally be referred to the author in cases of real doubt. Occasionally this cannot be done, but these occasions are comparatively rare exceptions. Submission of reasonable doubt to the author for his decision should be an important feature of the reader's responsibility. It hardly seems necessary to dwell upon the question with regard to book-work, because the distinctive peculiarities of such work in this respect are so generally amenable to consultation. It is in newspaper and job work that the greatest practical difficulty is encountered.

One of the greatest annoyances to the newspaper-publisher and the job-printer is the fact of having to reprint gratis advertisements or jobs when some error has occurred in the first printing. Shall the proofreader be held responsible to the extent of paying for the work? Only one answer is possible—No! Yet the proofreader should not expect too much leniency in this respect. He must be as careful as possible. There is just one possible remedy for the trouble mentioned, and that is that employers do not expect too much of such work to be done by the reader, and that the reader insist upon having reasonable time in which to do it. Nay, the employer should insist upon having a proofreader take sufficient time, in reading advertisements or job-work, to read closely, letter by letter; and this should be had, even at the expense of hiring an additional reader whenever such work becomes more in quantity than the force already employed can handle properly.

Such a thing has been known as an agreement between a job-printer and his proofreader that the latter would pay for work spoiled through the latter's remissness. The proofreader who undertakes work on such terms is a foolish fellow, and deserves to lose all his wages.

WATCHES THE INLAND PRINTER ADS.

Inclosed I hand you check for another year's subscription to your valuable journal, which is not only an ornament but most instructive. I have found it of great assistance to me in the past, and eagerly await its coming every month. I have done business and am still doing business with its advertisers. For some lines I think it is invaluable as an advertising medium. I wish you more subscribers and every prosperity.—George S. Bell, *Engraver and Stationer, Salt Lake City, Utah.*



Half-tone by
WILLIAMSON-HAFNER ENGRAVING CO.,
Denver, Colorado.

PIKE'S PEAK FROM THE GATEWAY TO GARDEN OF THE GODS, MANITOU, COLO.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

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EDMUND H. MORSE, Manager.

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No. 2.

THE INLAND PRINTER is issued promptly on the first of each month and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each. SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCLOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany. *Un den selben sind auch alle Anfragen und Aufträge Intention betreffend zu richten.*

OUR NEW YORK REPRESENTATIVE.

WE are pleased to inform our advertisers and subscribers in the East that arrangements have been made with Mr. Edmund H. Morse to look after the interests of THE INLAND PRINTER in that territory, and we bespeak for him the same consideration and attention shown his predecessor,

Mr. Oswald. Mr. Morse's thorough business training, and his understanding of the requirements of the trade which THE INLAND PRINTER represents, will be used to assist those dealing with the magazine in a way that cannot fail to be of service. The office will remain at the old location, 150 Nassau street, where callers will be always welcome.

A POSTER DEPARTMENT.

BEGINNING with the June issue, we propose to devote a portion of our space to a poster department. Much interest has been manifested in this direction, and with a view of meeting the wants of numbers of our readers, we take pleasure in announcing that Mr. Percival Pollard, former editor of the *Echo*, has consented to conduct such a department. His thorough knowledge of the poster art, wide acquaintance with artists and others, and many resources of information, will enable him to secure the best obtainable in this line. The department will treat of posters, book covers, and all that is new and curious in modern decoration, reproductions of the newest posters and book-plates being shown. We can safely assert that this feature will be one that will add still further to the wonderful success already achieved by this magazine.

FREE ADMISSION OF FOREIGN BOOKS.

WHILE it is a matter of conjecture if the revised tariff will be passed before the present number of THE INLAND PRINTER is in the hands of readers, it is desirable that in any event record should be made in these columns of the urgent request made by the printers and publishers of Chicago, and by the officials of the University of Chicago, and the various public libraries, through the Hon. Edward D. Cook, in the House of Representatives, on March 29, to maintain upon the free list the classes of books and kindred articles which have been included therein for several years and which comprise "Books, engravings, photographs, bound or unbound, etchings, music, maps and charts, which shall have been printed more than twenty years at the date of importation, and all hydrographic charts, and scientific books and periodicals devoted to original scientific research, and publications issued for their subscribers by scientific and literary associations or academies, or publications of individuals for gratuitous private circulation, and public documents issued by foreign governments. Books and pamphlets printed exclusively in languages other than English; also books and music in raised print, used exclusively by the blind. Books, maps, music, lithographic prints, and charts, specially imported, not more than two copies in any one invoice, in good faith, for the use of any society incorporated or established for educational, philosophical, literary or religious purposes, or for

the encouragement of the fine arts, or for the use or by the order of any college, academy, school or seminary of learning in the United States, or any State or public library, subject to such regulations as the Secretary of the Treasury shall prescribe."

The omission of these books and articles from the free list in the language of the protest is calculated to needlessly burden libraries and schools, as tending to impede the general diffusion of knowledge without promising any compensating advantage to the national revenue. While those chiefly interested in the section of the tariff referred to are earnestly desirous of maintaining the before-mentioned list as it has been for recent years, it will be understood that this in no way conflicts with the memorial of the printing pressmen's union for the more strict interpretation of the tariff law respecting foreign books and publications.

PREMIUMS TO CUSTOMERS.

A FIRM of printers suggests a plan of advertising which they say they think has proved advantageous in bringing new business to themselves. They issued a small folder offering an attractive list of the best known 10-cent magazines free for one year to purchasers bringing a specified amount of trade. Taking the month of January the firm announced "To every one of our customers, old or new, who orders \$5 worth of printing from us during the month of January, we will send, absolutely free of charge, for one year, any one of the magazines listed." They also stated that the work need not be ordered at one time, but just so that the bill for the month specified should be \$5 or more. To prove that an extra price would not be put on the work to make up for the premium, they showed their printed list of prices, from which they never deviated, asserting that their purpose in making the offer was to gain permanent customers. The firm made special rates with the magazines mentioned in the folder, and issued about seven hundred of the folders in directed envelopes, getting the names from the directory and blue book, and they state that the scheme brought in a great many new customers. We are asked to comment on this plan of attracting trade, but the experience of the printers who carried it out is certainly comment sufficient. The scheme paid. What more is required?

THE AGE OF PAPER.

THE age of paper is here. The morning sheet has long been the chief side dish of the well-served breakfast, and paper napkins, pails and other utensils are nothing new in household economics. But the paper journals now tell us of many new applications that will widen the paper market. That we are soon to be incased in paper underwear, is one piece of news. The Japanese

have taken to manufacturing out of their thin, crisp, grained paper small clothing that will weigh but ninety grains to the square foot—warranted to sit lightly on any frame. The horse is soon to cease clanking the pavement with hoof ponderously clad in iron, but is to trip along lightly in the paper shoes which are now being turned out by the farriers. The paper car wheel, says the *Paper World*, may roll upon paper rails, made out of rag and rope stock pressed into shape under powerful presses. Herr Krupp, the German cannon maker, however, takes first honors for reducing romance to practice. He is turning out from his great gun works artillery made of paper for the use of the German infantry in situations where regular field pieces would not be available. The time seems not to be far distant when the guns will be charged with paper balls and shot as well as with paper wads; and so the cycle bids fair to be completed which began with that instrument of warfare, the blow-gun and paper shot, with which we were all so familiar as schoolboys.

ADVERTISING CUT-RATE PRINTING.

IN our March issue, under the heading of "Advertising for Printing," we published in this department the substance of a letter from a Western printer, who stated that he was about to try the experiment of attracting trade by advertising cut rates on a special line of work—bill-heads. Following his promise, our correspondent now submits the result of his excursion into the regions of "Bargain Advertising." He says: "The sale being over, we are now in a position to give the results. We had advertised these bill-heads thoroughly in three of the leading papers, every day for a month. The result being that we printed about 100,000 of them during that period. It is safe to say that one-half of those who availed themselves of our low price were our own customers, and we would probably have gotten their orders in the course of time without the inducement of a cut in price of \$1.75 per thousand. The other half who took advantage of our reduced price were people whom we shall probably never see again. They consisted of suburban grocers and meat dealers, and every other conceivable small dealer whose only job of printing consisted of 1,000 bill-heads a year.

"Up to this point one can form an idea of the probable profit to us of our method of cheap advertising.

"But to go farther: As a rule, people are not careful observers, which is proven by the fact that not more than one out of every four or five customers who called in answer to our advertisement remembered that it was bill-heads that we were advertising.

"They would as often ask to see our dollar envelope, note-head or card, and when we would

assure them that we only printed bill-heads (during this month only) for one dollar, they would invariably leave in disgust, frequently with the edifying remark that we were schemers and frauds, etc.

"We were frequently interrupted by persons who seemed to make a business of going the rounds from one office to another, getting bids on a lot of cheap work which we had seldom been given the privilege of figuring on heretofore. These individuals would say something about having seen our advertisement, and that if we figured other work in proportion we *might* get some of theirs. This consumed a great deal of our time without giving us any returns. For, it is needless to say, we never captured one of those jobs.

"Our cheap bill-head scheme was in direct opposition to other forms of advertising used by us. We never before laid claim to being cheap printers, catering, rather, for the better class of business—our advertisements reading as follows: 'Best work for particular people,' or, 'Elegant effects,' etc.

"Naturally our competitors, the printers, were severely down on us for this bold experiment of ours. We had always been classed among the best printers, and now to have one of that number cut prices, it gave the other fellows' customers a chance to tell them how much higher they were than J. (that's us).

"I will admit that such advertising for a good printing concern is wrong.

"Not only is it expensive but it gives one a cheap reputation. It consumes much time in necessitating one's making frequent apologies. One gains no desirable customers through its medium. It works an injury to the craft in general. And finally, the advertiser is just where he was before he started, minus, possibly, the money that he put into the scheme.

"The writer, in making this confession of his blunderous advertising scheme, has had the general welfare of the craft in mind, and trusts that none of the brethren of the craft will lower the dignity of their art, as he acknowledges he has done, by perpetrating the department store bargain sale act."

PRINTING IN THE WEATHER SERVICE.

THE printing press, the telegraph and the weather keep harmonious company at the apex of the highest towers in New York, Chicago and other large cities. It is upon this "triple alliance" that the shipmaster, the farmer and the plain picnic-goer so often has to stake both profit and pleasure.

A representative of THE INLAND PRINTER recently went up the shaft to the lofty eyrie of the Chicago station, which quarters Father Aeolus and his weather vanes in the Auditorium Tower, two

hundred and fifty feet above the ground. Here was found what may be appropriately called an "editorial" staff, all busy watching instruments or writing copy for daily or less frequent weather bulletins. This office represents, in fact, quite an extensive local associated press. The telegraph service that centers here reaches a small army of weather observers, scattered about in city or hamlet over seven States, and the reports that come in here have to be tabulated and reissued to the entire population of these States with a rapidity equaled only by the daily metropolitan press.

The system of multiplication employed has been worked out with much care and with special reference to speed and absolute accuracy. Sixty-five stations in these States are sent immediate daily telegrams, as are thirty additional stations that "redistrict" the news to subsidiary points in their respective territories. But the chief means of distribution is by the "Forecast Card." Of these three hundred are sent to postmasters and six hundred are delivered to trainmen on outgoing trains, who display them at each station.

The "Weather Map" is the chief publication in point of importance. Of these maps over six hundred are displayed at conspicuous places in Chicago and three hundred are sent to outside points. Five hundred are also distributed through main stations in the Mississippi Valley, such as St. Louis, Springfield, etc. The map consists of a chart, showing graphically the waves of weather variation as they pass over the face of the country, and, beneath, explanatory legends, tables of readings at various points, and forecasts for the next forty-eight hours.

To see this printed we step into the little office adjoining the main rooms. The compositor, whose case is beside a little loophole window that looks down upon the smoke and cloud enveloped city below, explains many ingenious devices by which to rush out the weather jobs for the denizens of the lower world. The greatest time-savers are the logotypes. In one case the boxes are filled with logotype figures, ranging from two figures to four figures, or four with a decimal. The logotype figures are all arranged in numerical order so that they can be easily selected. Where there is so much tabular work to be done, this system expedites matters greatly.

Quite a meteorological dictionary might be compiled from the logotypes of words, such for example as:

"Thunderstorms" "January" "Chicago and vicinity"
"Partly cloudy" "Wednesday" "The Upper Lakes"

The making of the graphic weather chart itself is interesting. It is done by the chalk-plate process. The copy showing the waves of weather for the day are handed by the forecast official to the artist, who first takes an impression on the smooth

chalk surface. Wherever a station occurs, he cuts a circle; through it he runs an arrow to show the direction of the wind; equal temperature and barometer he indicates by continuous lines ending in the figures reported. All of these marks are cut cleanly down to the metal plate upon which the chalk is spread. The depth, therefore, is uniform. When, now, the stereotyper places this engraved chalk plate in the casting box and pours in the molten metal, every incision or groove is filled to the bottom, so that every line and mark of the plate is shown in relief, making a perfect printing surface. At the centers of stormy and of fair weather a logotype, "LOW" or "HIGH" is inserted, holes for them being left open in the casting. The newly made stereotype is now attached to a patent block, put in its place with the type matter and locked up for printing on the medium press with which the office is furnished. The map of the United States, in green, upon which the impression is taken, is previously printed at Washington.

Monthly and Annual Climate and Crop Service reports are also issued from this office. They contain about twelve pages of both popular and scientific reading matter, reports of observers, maps and other data. These are 9 by 12 inches, the size uniformly adopted for such reports throughout the service. A number of States support a State weather service for the farmers' benefit and publish crop and weather reports from the State printing offices.

The United States Weather Bureau at New York occupies the highest station in the country. It is at the top of a skeleton tower on the roof of the Manhattan building, and is probably the highest working office of any kind in the United States, sea level not being considered.

There are in all twenty-three other printing offices in the Weather Bureau Service besides those at Chicago and New York. They are located at the principal observing stations, and all of them are fitted out substantially the same as the Chicago office: 350 pounds of long primer and nonpareil type, with a couple of cases of gothic, a good press, and stereotyping and mailing appliances—in short, complete for book, map and tabular work.

All issue forecast cards, maps and reports. Fourteen printers are employed in the central office in Washington, and outside stations are supplied from the Government Service at Washington. Many of them graduate from compositors into accomplished meteorologists. In fact, in small offices the printers often serve both at the case and as observers at the instruments.

It is an interesting fact that the foundation of science in America dates from the first daring experiment that drew lightning from the clouds with a silken kite. In view of the importance of the printing press to the modern weather service,

it seems peculiarly appropriate that the philosopher who held the kite strings was none other than Benjamin Franklin, the patron saint of American printers. When the splendid achievements of the Weather Bureau in supplying prompt and thorough news service is considered, it is useless to predict how science, in another century, may be further promoted by continued intelligent co-operation with the printers' art.

COURTESY AS A BUSINESS ASSET.

ALERT business men of today seem to be in danger of forgetting that in the hurry of business their overabundant force may too often lead them to sustain an attitude toward their fellow-men so abrupt, harsh and antagonistic as to seriously reflect upon their reputation. In the printing trade this fact is very evident. Among some of the successful houses, it is notable that the character of the proprietor has changed with his increase of means, and for a pleasant, approachable demeanor there is substituted an assumption and arrogance that is at once ridiculous and irritating. What is there about the printing business so productive of "swelled heads?" From the "art printer" to the hustling proprietor of a clattering factory of Mergenthaler batteries and roaring presses, the cerebral expansion shows itself. Is it necessary to express one's self-respect by an insulting gruffness, sarcasm or insolence? We think not. Could some of these gentlemen hear themselves spoken of by those with whom they have dealings, there is some possibility that they might make an effort to mend their manners. It is no evidence of weakness or lack of capacity in a business man if he comport himself as a gentleman to his customers and employees. There are some houses of which we have knowledge whose equipment, while inferior in some respects, commands trade that might go elsewhere had not the affability and attention of the management secured it permanently. Courtesy is a business asset. It is the oil of trade. It sweetens the atmosphere of the shop as well as that of the counting room.

ALUMINUM PLATES AS SUBSTITUTES FOR LITHOGRAPHIC STONES.

ALUMINUM seems destined to replace the time-honored lithograph stones, and the advantages of the substitution seem so apparent that it is not surprising that there should be a number of claimants for the honor of discovering the method of adapting the metal to the uses that have been the sole property of the stone. In a monograph recently published by Mr. Frederick Krebs, of Frankfort, Germany, a circumstantial account is given of the various stages through which the attempt to utilize aluminum in lithography has advanced to success, and the wish is expressed by

Mr. Krebs that if any claims to the honor of the discovery can be brought forward superior to his own that they should be publicly stated. Apart from any controversy, the history of the discovery and the process of preparing the plates is of much interest. Aluminum is at present produced in such large quantities and at such reasonable prices, that its technical application is rapidly increasing. Today, when many of the obstacles which at first presented themselves in the use of aluminum plates for lithographic purposes have been overcome, thanks to the pains taken in the manufacture of plain aluminum plates, this metal is winning more and more admirers among those interested in lithography, and when the few, and today almost too expensive, larger lithograph stones shall have disappeared from the trade, an equal, and in many respects superior body has been created in the aluminum plate, for the use of the erstwhile lithographer, which can be used for all work except direct engraving.

Germany, as in the old lithographic process, stands at the head, and it was there that the first, and probably the most original, experiments in this line were made. Visitors to the electro-technical exposition, held at Frankfort-on-the-Main, in the year 1891, will remember the brisk trade in productions of aluminum which at that time had come in vogue. Mr. Krebs states that during his travels he visited the Metallochrome Printing Company, Brussels, with which he was commercially related in the manufacture of zinc and nickel plate for lithographic printing purposes, and that there, in the year 1891, was made the *first experiment in aluminum* for lithographic purposes, by running it through the rolling works which were used for the manufacture of the zinc and nickel plates, and transforming it into a thin, round plate of about fifteen centimeters in thickness. After this plate had been grained in the sandblast, prepared and executed in the same manner as with zinc and nickel plates, perfect and beautiful impressions were taken from it; and through these first results aluminum was discovered for the use of printing plates in lithography.

Applications were immediately made, in the year 1891, for patents on this discovery in Germany, Austro-Hungary and England. In Germany the patent was granted, after having previously been examined according to law, and was announced in the *Reichsanzeiger* of March 10, 1892, under the patent K 9301 iv-15 b, and given the title, "Treatment of Aluminum and Nickel Plates for Lithographic Print." Subsequently the Austro-Hungarian patent No. 1523-21786, and the English patent No. 1211-92, was also granted for this discovery. On account of the difficulties, however, which at that time existed in the manufacture of aluminum plates of larger dimensions which

were absolutely even and uniform in thickness, Mr. Krebs allowed the above mentioned applications for patents to lapse.

Later, Mr. A. M. Villon, *Ingénieur Chiniste Paris*, of France, appears in the field, in the year 1891, and gives publicity to and the free use of the process, as well as the treatment of aluminum plates for lithographic print, in his compendium: *Dessinateur et Imprimeur Lithographique*, Volumes I and II. On page 277, Volume II, at the same time referring to page 276, Volume I, we find the following directions and explanations: Page 277, Volume II—Advantages, properties, etc., of aluminum for lithographic purposes, designating chemical bodies that will not affect and change aluminum, as also, which is of the utmost importance, naming of those acids which will affect and dissolve aluminum, among which fluoric acid is expressly mentioned as being capable of dissolving aluminum, from which follows, that if the surface of an aluminum plate is treated with fluoric acid or one of the other acids named by Villon, a decomposition and chemical change of the surface will take place. Villon refers to the chapter "Lithographie sur Zinc," where, among several others, the following recipe for etching is given:

Water.....	30 parts
Gum arabic	8 "
Gallic acid.....	2 "
Nitric acid.....	1 "
Phosphoric acid.....	4 "

In the third place, the United States Printing Plates Company, New York, can be mentioned, which offered prepared aluminum plates as substitutes for lithographic stones in the year 1891; but unfortunately all the experiments were injured and greatly checked by the already mentioned shortcomings and imperfections in the manufacture of aluminum plates.

In the fourth place, on September 18, 1892, Mr. Joseph Scholz appeared with an application for a patent, in which the process is described as follows: After rubbing and polishing the aluminum plate with sand and powdered pumice stone, the plate is to be rubbed with a solution of phosphoric or fluoric acid until it has dissolved a sufficient amount of the metal and formed with it a salt, which will adhere to the metal as a white precipitate. This precipitate will not dissolve in water, but is capable of absorbing and retaining it for such time as is necessary for printing. In rubbing the plate with the solution of acid (a 20 per cent solution) care must be taken that no defects appear. As soon as the precipitate is sufficiently strong it must be washed out clean, in order to remove the superfluous acid, after which any acid which may still remain must be made harmless with a solution of alum or other like means of similar action. After neutralizing, the plate is left to

dry, and one can then draw or transfer on the same. When the drawing or transfer is finished, the following acid mixture is applied :

Gallic acid.....	25 grains
Phosphoric acid or an equivalent amount of fluoric acid.....	8 "
Gum arabic	130 "
Water837 "

These quantities for the ingredients of the etching acid need not be adhered to closely, but can vary within certain bounds. This mixture is now applied very thin and softly with a fine cloth ; a constant rubbing must take place, which should be done very rapidly. The etching acid is again immediately wiped off and the plate rinsed with a little water, after which it is left to dry, when it will be ready for printing.

Written for THE INLAND PRINTER.

CELLULOID PRINTING PLATES.

BY C. S. PARTRIDGE.

THE use of celluloid as a material for manufacturing printing plates has up to the present time been only partially successful. It has some merits which make its use advantageous in certain lines of work, but for single reproductions, book-work, half-tones or any fine work, the cellutype is not a satisfactory substitute for the electrotype, or even the stereotype.

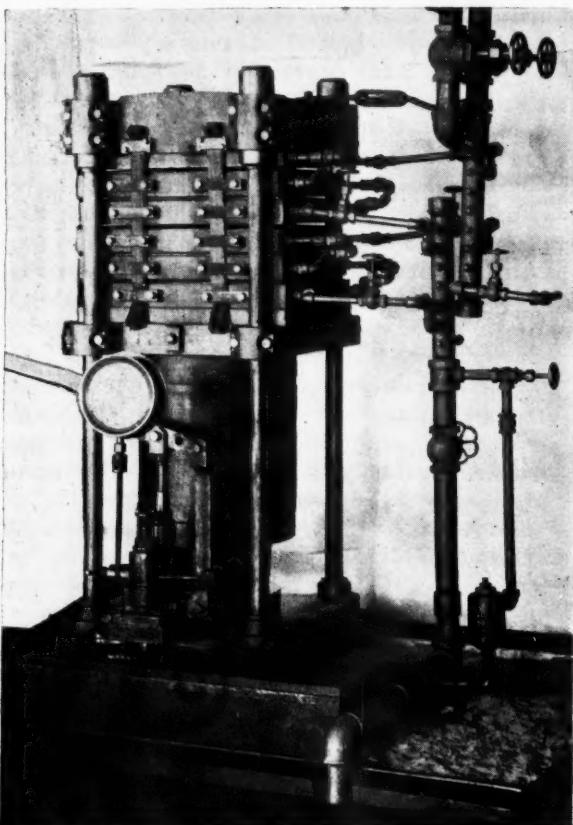
Celluloid was invented or discovered in 1855. It is composed chiefly of gun cotton and gum camphor. The nature of the product is such as to make it of great value in the arts and industries. It has many of the characteristics of ivory. It is smooth, hard, elastic, and may be made in any desired color. When heated it becomes plastic and may then be pressed into molds, and, if chilled while under pressure, will retain every feature of the mold unless subjected to heat.

In some respects celluloid would seem to be an ideal material for the manufacture of printing plates. It is hard and durable ; it is not affected by inks containing chemicals destructive to copper ; its plastic nature when hot assures a perfect copy of the pattern, and its light weight, as compared with electrotype or stereotype metal, makes it particularly desirable for the manufacture of plates which are to be transported by mail or express.

These merits were all recognized at an early date in its history, and large amounts of money, time and patience have been expended in the effort to produce satisfactory plates from this material. Among those, in this country, who have been most persistent in their investigations, and successful in their accomplishments, may be mentioned Damon & Peets and Louis Kloptz, of New York City, and A. N. Kellogg Newspaper Company, of Chicago. The latter house is perhaps the only one in the

world which makes regular and continuous use of celluloid for printing purposes.

While the advantages connected with the use of celluloid for printing plates are distinct and important, it has also certain disadvantages which have



HYDRAULIC PRESS FOR CELLUTYPE CASTING.

so far not been overcome and which limit its usefulness, practically to two fields, namely : those of certain kinds of advertising cuts and reading matter plates for country newspapers. The fact that celluloid becomes plastic under the influence of heat makes it valueless for the production of plates which require to be restereotyped by the papier-maché process, because the heat of the steam table used in drying the paper mold destroys the cellutype. For this reason newspapers employing perfecting presses will not accept cellutypes. Another disadvantage connected with the cellutype may be found in the fact that, unlike electrotypes, the uneven and low spots in the plates cannot be brought up with hammer and punch. Such defects in the cellutype are usually slight, but are sufficient to make the use of celluloid impracticable for finer grades of work. The expense of manufacturing is another item which militates against celluloid for single reproductions, and tends to restrict its field of usefulness. Notwithstanding these defects, however, celluloid is an economical and useful

material for printing plates when the form to be stereotyped is free from fine engravings or very large, black type, and when a large number of duplicate plates are desired. It is specially suitable for the manufacture of single-column advertising cuts intended for a limited number of insertions in country newspapers. First, because of its light weight and durability, which permits its transmission through the mails, without wrapping, at a nominal expense. Second, because it is really a superior printing surface, when made from copper molds, and is not affected by chemical inks.

For the purpose of manufacturing plates of miscellaneous reading matter for country newspapers, the chief merit of celluloid is its lightness, which permits the use of the mails as a transportation agency, and thus enables the manufacturer to reach customers in far-away States and Territories who would otherwise be inaccessible, except at a cost that would make the use of metal plates impracticable.

In the process of manufacturing cellutypes various substances are employed as molding materials. Among them may be mentioned paper, cement and copper. Paper is employed in much the same manner as for papier-maché stereotyping, except that great care is observed to make the mold as hard and rigid as possible in order to withstand the enormous pressure which is required to force the plastic celluloid into the indentations of the matrix. The paste used for cementing together the various sheets of paper composing the mold contains as an ingredient a large proportion of pipe clay which has the effect of stiffening and hardening the matrix. The spaces or blanks are filled with a cement which hardens into a stone-like substance. Paper molds made in this way are fairly satisfactory when but one or two casts are required, but they will break down with continuous use.

Various kinds of cement have been employed for molds, with varying success. Perhaps the most satisfactory cement is that invented by Louis Jannen, of Paris, who uses a mixture of protoxide of lead and glycerin. When the composition has become partially set (about the consistency of putty) the type or engraving is impressed therein. The cement hardens in a few minutes and is then ready for the cast. There are other kinds of cement used in this country for cellutype molds, the composition of which has not been made public. Very good results may be obtained from cement molds, but they are open to the serious objection that only one cast may be obtained from each. As the chief utility of the cellutype lies in its employment for advertising and reading matter plates, of which a large number of duplicates is usually required, it is, of course, important that the mold should be of such nature as will permit the taking of a sufficient number of casts without deterioration. Extended

experiments have led to the adoption of the copper matrix as the one most suitable for this purpose. The copper matrix is made by depositing a heavy copper shell on a stereotype or electrotype plate, filling in the depressions in the back of the shell with cement, gluing a sheet of heavy manila paper over all, and then stripping the shell from the pattern. A perfect intaglio is thus obtained, which will stand almost unlimited casting. The process is, however, quite expensive, and therefore impracticable for single reproductions.

The method of casting cellutypes is practically the same whether the mold is of paper, cement or copper. The celluloid is first softened by heat and then forced into the matrix by pressure. Where the volume of work is large, an hydraulic press provided with several platens is employed. The platens are linked together about one-half inch apart and a mold covered with a sheet of celluloid placed in each opening. Sufficient pressure is exerted to bring the platens together with a slight squeeze. Steam is then introduced into the platens and allowed to circulate for a certain time until the celluloid has become sufficiently plastic, when more pressure is gradually applied until the celluloid is perfectly impressed into all the indentations of the matrix. With the pressure still on, the steam is shut off and cold water circulated through the platens until the celluloid is thoroughly chilled. The pressure is then released and the molds removed from the press. If all the preliminary work has been properly done, and just the right amount of heat and pressure applied, a perfect set of plates will be obtained. The whole operation of casting consumes about fifteen minutes. As several full-size newspaper pages may be cast at one time, it will be noted that cellutypes may be made in large quantities nearly or quite as rapidly as metal stereotypes by the papier-maché process.

Celluloid stock is supplied by the manufacturers in sheets of any desired thickness. The thickness of stock used for making printing plates is usually three one-hundredths of an inch, but is sometimes doubled for special kinds of work.

To economize labor, advertising cuts are cast in sheets as large as the platens of the press will admit, a sufficient number of patterns having been first provided to make up a full page. After casting, the cuts are separated and cemented to wooden blocks which are afterward shaved down to height of type.

Reading matter plates are cut into single columns and cemented to paper backs provided with flanges which slide into grooves in a metal base. The bases are forwarded to the newspapers with the first order for plates, and thereafter weekly or monthly installments of plates are sent by mail in sets of six columns, or some multiple thereof, at an expense for postage of about 10 cents per set.

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.

NO. II.—BY ERNEST KNAUFFT,

Editor of the *Art Student* and Director of the Chautauqua Society of Fine Arts.

WE trust that you followed the advice of our former article, that you tried to draw a hat in several positions, and that you then found, as we prophesied, that you were led to observe the hats that you saw in the street with a new sense of discernment; if that is true, you will appreciate this installment, we think, though it be very short.

We publish two more caricatures for you, in which we find hats that are very similar. Now we can tell you quite positively whether you have an eye for drawing or not. Stop a moment, and before reading the next paragraph, look at these



S. A. HEDIN.
A caricature by Albert Engström.



JÖRGEN.
A caricature by Albert Engström.

ing correctly; you will notice then that these two hats are (1) on a level with the eye, for if (2) below the eye, you would see the top of the crown and into the brim; if (3) above the eye, you would see underneath the brim; you notice also that the "Hedin" is the true silhouette, which is made by leaving out the lights on the crown, the suggestion of the band, and the upper edge of the brim. You will also notice, particularly in the "Jörgen," that the feet are as though the gentleman were walking on a chalk line on a table and the spectator sitting on a low chair, so that the feet are on a level with his eye; this is (4) a characteristic feature of Egyptian hieroglyphs. If the feet were drawn realistically they would not only not be on a line one with the other, but we would seem to look down upon the shoes, as ordinarily a man's feet are below the spectator's eye.

We think that this is enough for one lesson, and



CRISPI UNDER HOSTILE LIGHTNING.
Caricature by B. Moloch.

hats and argue out to yourself the reason why they are drawn as they are; if your reasons are somewhat like the following, your chances for learning to draw are good; if not, you have much study before you, even before you can make a start.

Your observation is good if you realize that in drawing almost anything you can represent it as a silhouette. The Egyptians did much of their writing in hieroglyphs, using silhouette pictures of thousands of different objects; helmets and crowns, hands and feet, men and animals, tools and utensils, were employed as characters in their alphabet; and if you see plainly how a silhouette is made by outlining an object as it is seen from one point of view, usually a perfect side view, the object on a level with the eye, and that the outline is filled in with black, you may be sure that you have been observ-

if you find that the propositions that we have numbered are not clear to you, you would better work out the problems on a sheet of paper. We take it for granted that Nos. 1 and 2 are clear to anyone who drew the hats according to our last article; but Nos. 3 and 4 may not be so evident; if not, get a pair of shoes and put them on the mantel on a level with your eye; next place them upon the floor in the position in which one ordinarily walks or stands, and our propositions will be clear to you.

It is most important that you should understand all these matters of optics, though it makes little difference with what kind of a pen you may make your drawing. Having mastered these principles, you would then understand such a criticism on Engström's work as the following: Mr. Engström sometimes employs the pure silhouette, as in the "Hedin," and sometimes silhouettes in a modified

form, as in the "Jörgen"; in the former case an artist sacrifices rotundity, detail and texture (the white streaks on the "Jörgen" hat suggest the surface of the beaver; this we call texture; a felt hat has no such white streaks upon it, and might be adequately represented by a set of lines such as used on Jörgen's coat, but no silhouette can suggest texture); in his caricatures Engström unites with the silhouette effect the single plane effect of the Egyptian hieroglyphs (the hieroglyphs were mostly painted on walls and the feet represented as though flush with the wall, and not one behind the other, hence we say that they are on one plane). Many caricaturists have effectually burlesqued the Egyptian method of drawing and the placing of their figures. The trousers and the cane in the "Jörgen" drawing are the only flat objects in one plane; the coat collar is distinctly rounded. In our illustration by Moloch we see very successful silhouette treatment. You can easily imagine how well Hedin's hat would fit on Crisp's head.

(To be continued.)

Written for THE INLAND PRINTER.

THE CONSTRUCTION AND POWER OF PRINTING PRESSES.

BY HERMAN T. C. KRAUS, C.E.

HISTORY has nothing more interesting or wonderful to tell than the mechanical developments that so rapidly follow any great expansion of ideas. For centuries the scribes and monks had gone on laboriously duplicating books by handwriting. The screw press had been in use for wine-making, and in various other industrial pursuits, all during the middle ages. It was not until the great revival of learning in the fifteenth century and its consequent demand for books, apparently insatiable as it was, that Gutenberg—casting about for the means of satisfying the requirements for rapid multiplication—hit upon movable metal type, and applied the principle of the screw press to the production of printed impressions.

Improvements in the manufacture of paper undoubtedly led to the great variation in the sizes and kinds of paper and increased the size of the printing surface. This brought about the evolution of the cylinder press, which, through the creative skill of so many nationalities, has today attained such a high state of perfection. Then again, the increased demand for the printing of small matter instituted the long line of experiments, for the most part grandly successful, for the improvement of or entire substitution for the Franklin press.

In the United States, the application of the first patent, of which I can find a record, is by S. P. Ruggles, November 10, 1840, but the device relates only to improvements in toggle presses. On March 26, 1850, G. P. Gordon obtained a patent for a press, also Charles W. Hawks, June 4, in the same

year; C. Montague in November 23, 1852; F. L. Bailey, November 25, 1856, and M. Gally, November 9, 1869. A series of patents was at intervals also obtained by John Thomson.

The Gordon press is the prevailing type of job presses, because it is the simplest form, called the clam-shell pattern. Some manufacturers have about eliminated the fault represented by the clam-shell motion, the paper touching the type at the lower side sooner than at the other; still they did not overcome the principal fault. Since Gordon's time printing has changed considerably. Artistic work of any kind necessitates well constructed presses. To attain this it is indispensable that the platen and type touch each other with their surfaces perfectly parallel.

To investigate the correct construction of any machine, the nature of the work to be done must be understood as well as the resistance to be overcome by the power transmitted to the machine. To accomplish this satisfactorily requires the careful attention of the mechanical engineer. The moving parts must be manufactured with the greatest care and accuracy, and substantial enough not to vibrate or change position at the moment the impression is taken—a very important point in color printing.

Printing presses at the present time are almost alike in appearance. They are provided with driving pulleys, and a shaft to which a pinion is fastened actuating a gear from $2\frac{1}{2}$ to 8 times larger in diameter. To the gear and also to the same shaft at the other side a crank is attached which moves the platen to and from the type by the aid of a connecting rod. The movement of the platen was studied considerably in order to make it handy for the operator and keep correct time with the crank movement. Still, the touching of platen parallel to the type ought to be of the utmost importance with manufacturers of printing presses.

It can sometimes be noticed how faultily the power of a press is estimated. Certain parts are extremely heavy and others comparatively light, and the gearing transmitting the power weak in proportion. To calculate the pressure upon the teeth of a gear wheel, divide the velocity in feet in a second at the pitch line by the resistance to be overcome.

About friction many people have very wrong ideas, simple as it is. There is, for instance, the prevailing opinion that much surface causes much friction in proportion, but it is the weight or pressure upon the surface, not simply surface. Everyone knows by experience that narrow surfaces, even if well lubricated, will press into a revolving or sliding bearing, whereas in a dry state they will soon come to abrasion. A pivot or step bearing is spherical at the end to obtain the least bearing possible, for the reason the shaft revolves around

its center, and any more bearing surface will act as a leverage to the action.

The amount of power transmitted to a machine depends upon the tension of the belt, and this can be from 10 to 40 pounds adhesion to every inch in width. For many years I have watched this, but never found that a single belt will do as much as is claimed, unless it is a double belt and a tightener is applied. With the following calculations, 30 pounds are considered as the constant pull for every inch of belt width.

The two vital points in a working machine are the driving pulley and shaft where power is transmitted to the machine, and the spot where the work is to be done. Both of them must be theoretically equal in power. The intermediate parts, which in their combination represent the machine, are only to accomplish the desired result. They absorb, according to their construction, more or less power transmitted through them.

To investigate the power required by a printing press, we will take as example the leading printing machine at the present time. The press is a half superroyal, 14 by 22. The platen in this case shall take 1,500 impressions per hour. The gearing is 1 to 8, consequently the driving pulley makes 200 revolutions in one minute. The pulley is 16 inches diameter by 4 inches face, and the circumference 50.26 inches, and revolves at the rate of 13.96 feet in a second. The adhesion of belt to the pulley face is equal to $4 \times 30 = 120$ pounds, consequently the power constantly transferred to the machine is $13.96 \times 120 = 1,675.20$ foot pounds in one second. This is $308 : 1,675.20 = 5.44$ to each square inch of type. At the crank, from whence the power is transferred from a reciprocating motion to the linear, or almost linear, motion of the platen, the foot pounds of power must be, as said above, theoretically the same as on the pulley face. As is evident, this motion of the platen cannot be of an equal velocity, although the slow down-motion of the crank passing over the center is of advantage in taking the impression. The crank-pin circle is 7 inches diameter and describes by one complete revolution 21.99 inches. The proportion of the machine is 1 to 8, consequently the crank pin makes, by 25 revolutions in a minute, 0.7635 foot in one second. The difference of velocity in feet of crank circle and pulley face within a second is $0.7635 : 13.96 = 18.283$ times to 1; and this is the proportion of power, because the excess of velocity in the pulley is compensated for in the crank pin by a proportionate pressure; consequently, $120 \times 18.283 = 2,193.96$ pounds actual pressure with the velocity of 0.7635 foot a second, which is $0.7635 \times 2,193.96 = 1,675.50$ foot pounds, the same as with the pulley. This power transmitted is belt power only, and keeps the machine at the desired speed, including fly wheel. The action of pulley and

crank pin is illustrated in Fig. 1 by a single lever, of which the short end represents the crank pin and the long end the pulley.

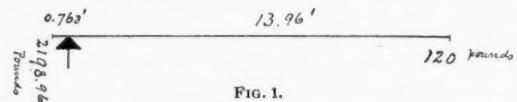


FIG. 1.

If a person should actually place a platen of 2,193.96 pounds upon the type, it would be a dead weight of 7.12 pounds pressure to each square inch of type, and the impression is taken by gravity. This will not occur with a machine in motion, for motion is power, and some of the 2,193.96 pounds must be moving in order to carry the actual weight as pressure to do the work, for without motion there is no action.

The fly wheel has 35 inches diameter, the rim weighs 180 pounds and revolves 3.3 times in a second, and the influence of the rim power by 3 revolutions must do the work between type and platen. We have a variation of velocity from 30.55 to 30 feet in one second.

$$180 \times \frac{30.55 - 30}{32.2} = \frac{33}{64} = 0.515 \times 180 = 92.7$$

pounds as fly-wheel power. The difference in feet per second, described by the crank-pin center and the fly-wheel rim, is $0.763 : 30 = 39.3582$ times to 1, consequently the power transferred to the platen and converted into work at the type $39.35 : 92.7 = 3,648.80$, or $308 : 3,648.80 = 11.87$ pounds to each square inch of type. This fly-wheel power can be utilized gradually within three revolutions similar to belt power, or the same power by one sudden stroke. The following example (Fig. 2) illustrates how this rim power is transferred to the crank at the moment it passes the centers and the impression is taken, to which the tympan is as usual a cushion. This calculation can be accomplished by applying the dimensions of straight lever arms, radii, diameters or circumferences, or the velocity of a series of wheels arranged to a train, because they all rotate in exact proportion to each other. We will select as example the respective circumferences.

a	is the circumference of the crank circle	21.99 inches
b	" " " gear wheel	62.83 "
c	" " " pinion.....	7.85 "
d	" " " of fly wheel	110 "

The difference of pinion and gear wheel circumference is $7.85 : 100 = 14$ times. The difference of crank circle and gear wheel, $21.99 : 62.83 = 2.8112$ times; consequently, $2.8113 \times 14 = 39.35$ and $39.3582 \times 92.7 = 3,648.50$ pounds, the same as calculated above.

As is evident, the belt power is only to keep the machine going, while the fly-wheel rim does the work. Every single revolution or part of the revolution of a wheel represents a certain amount of power, according to its velocity and weight. Of

all the rim power only a proportionately small portion can be utilized, and the wheel must have a certain time between each impression, cut, etc., to resume its full speed, ready for the next cut. In order to keep the machine in good running order without stopping or waiting for the speed to come up, it is necessary to use only an amount of power

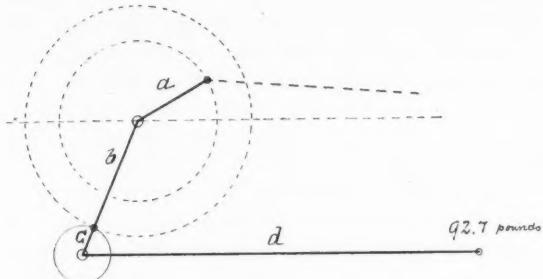


FIG. 2.

that will give the wheel about half the number of revolutions between each impression. The platen of our example takes 25 impressions a minute and the fly wheel 8 revolutions to each, consequently the power of 4, rarely 5, revolutions, is all that actually ought to be taken from the wheel.

The full power developed in the rim of our wheel above, by 200 revolutions a minute, is $180 \times 30^2 = \frac{162,000}{64} = 2,521$ pounds, and such an

immense momentum of masses cannot be stopped all of a sudden; it will strip either the teeth of gears, or else the spokes of the wheel near the hub. This explains the terrible breakdowns of very powerful presses if platen is not properly adjusted, pins $2\frac{1}{2}$ inches diameter being torn from the bridge and the platen and other parts cracked and crushed like a nutshell. Obviously it requires an immense power to do such havoc.

How the rim power is utilized depends greatly upon the nature of the resistance. If the tool, for instance, is a cutter, cutting through, it will release the blow, and also can moderate resistance for a correspondingly long time, and finally stops the wheel. All this can be accomplished without breaking anything. The work done on a printing press with a hard tympan is of a different nature, and similar to a hammer striking an anvil. The time within which the power of a fly wheel is transferred to the type changes with the work to be done. One second is a long time, as, for instance, the crank-pin center of our machine travels during that time a distance of 9.16 inches. With the printing press, the time within which the impression is taken between type or cutter and platen regulates itself, depending upon the nature of the work and upon whether a tympan is in use or not. Supposing there is no tympan, and the work placed against solid iron, and $\frac{1}{2}$ of an inch is allowed for the depth of the impression, whatever it may be,

then the proportion of the resistance to the power transmitted to do the work will adjust itself. In this case it is $\frac{1}{2}$ of an inch against 18.45 inches of the wheel rim in the same time, which in proportion is $\frac{1}{2} \times 18.45 = 590.40$ to 1. The fly wheel, we presume, transferring 92.7 pounds will cause a pressure against the type or cutter of $590.40 \times 92.7 = 54,727$ pounds moving the distance of $\frac{1}{2}$ of an inch.

This, of course, is only an example, but in practice the power needed is, as said above, according to the resistance, depending again upon the nature of the material to be treated. This is the common-sense method of calculating power, and furnishes a demonstration that will be plain to everybody, and one that can be practically applied. If expressed in the highest mathematical terms it will sum up to about the same result.

A proof of the above example can be had by several methods, as, for example, by the toggle-joint press (Fig. 3), but in this case the connecting rod is in reverse to its actual position. Fig. 4 represents the exact dimensions of the crank movement

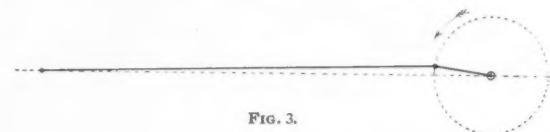


FIG. 3.

at the time the impression is taken. Fig. 5 is the same, but enlarged to illustrate the principle. In Fig. 5 the work is done between $b a c$, of which c is the crank-pin center, which in revolving will pull the connecting rod, and as a consequence the platen, the linear distance $b a$. The distance traveled in this case by the crank-pin center is 0.46875 inch, and by the platen 0.03125 inch in the same time—a proportion of $0.3125 : 0.46875 = 15$ times to 1. The work done at the end of the stroke, or the distance $a b$, is $3,648.50 \times 15 = 54,727$ pounds, or 29 tons, the same as in the previous example. According to the parallelogram $a b d c$, the work actually done is by 0.03 pounds more than calculated, but this is of

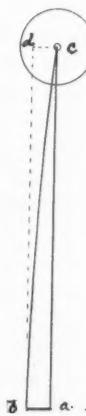


FIG. 5.

no consequence, for all practical purposes, because the power constantly varies according to the resistance, and with it the friction—a great item in such arrangements.

Printing presses are sold principally by the size of the chase, and paper cutters by the width of cutting space, without relation to what amount of



FIG. 4.

power is needed for printing or cutting. An investigation of a number of large and small presses of different makes indicated that the average belt power is 4.36 pounds to one square inch of type, and the fly-wheel power 8.19 pounds to one square inch. The following will illustrate this. A press 6 by 10 had 3.4 pounds of belt power, and the fly-wheel power 3.25 pounds to one square inch on the type. The last number indicates the utmost rim-power according to the dimensions given—48 pounds to one square inch on type. The others will follow in the same order: 7 by 10—5—6 to 82; 8 by 12—3.6—6.3 to 85; 9 by 13—4.6—6 to 82; 9 by 13—4.3—6.8 to 96; 10 by 15—4.4—10 to 103; and 14 by 22—5.44—11.7 to 179 pounds to one square inch. As a matter of comparison the figures obtained are all by the methods explained above. With belt power the second is the standard time



A NORTH CAROLINA CREEPER.

and the fly-wheel power is supposed to be instant. The last number is what the fly wheel can do to the utmost with the respective machines, provided the parts engaged are strong enough to stand it. The reason the pressure to print, as indicated by the list, varies but slightly is because one manufacturer followed closely the experience of others in sizes as well as proportions. A press built with some variations from this will quickly show that any principle by this or that inventor cannot be applied all around and for various purposes. The paper cutter is a similar illustration. In many of them about the same power is applied to large and small cutters, instead of allowing one thousand pounds cutting pressure for every linear foot of cutting edge with the hand cutter, and fifteen hundred pounds for power cutters.

This all illustrates that it is very desirable to know exactly what a machine can accomplish in power for every detail in the machine, enabling necessary changes to be made for different classes of work. Belt power can be increased by larger diameter of the driving pulley, which will increase the velocity of the belt by the same number of revolutions. The fly-wheel action can be best improved

by a wheel also of greater diameter, but of the same weight of rim. In both cases the increase is by more motion, because motion is power.

Written for THE INLAND PRINTER.

A PRESSMAN'S TROUBLES—UNIFORM COLOR.

BY A. B. R.

THERE are some people in this universe who make a practice of taking things as they come, or as we sometimes say, taking care of today and living an easy-going life, ever ready to advise their more careful companions in the words of the old adage to "Never trouble trouble till trouble troubles you." This might be good advice for some people at times, but for a pressman it is out of place; for if he would be successful in producing creditable work he must be ever on the lookout for trouble in everything he does. It is safe to say that in nine cases out of ten where defective work is done it is caused by neglect, where the pressman should have foreseen his trouble, and when it "troubles" him it has gone beyond his control. We see evidence of this in many books or other printed articles, in the form of an uneven or improper color, sometimes resulting in smear and offset, also in improper margins or perhaps a streak of heavily worn type about the edges of certain pages, and in numerous other forms which would require a small book to enumerate. These are all evidences of trouble which, though the pressman may exert much care after they are discovered, might have been prevented if he had been cautious enough, and by attention at the beginning saved from ruin what otherwise would have been considered a good job.

A friend lately showed me a book which was turned out by a house of good reputation, a perfect gem of typographic art. I admired it greatly because of the perfection with which the cuts were printed, but was somewhat disappointed to see that after so much time and thought had apparently been consumed in the making ready that the color varied, on the type work especially, from dark to light throughout the work. Had the work not shown so much care in other respects I should have called it carelessness, but as that could not have been the reason, what was it?

Doubtless everyone knows that steel and iron expand with heat and contract with cold, and in like manner we find that the flowing quality of ink is stimulated by heat and retarded by cold. The effect of cold on composition rollers is to drive out elasticity and suction to a certain degree, making them hard and lifeless. Suppose, now, that a pressman has in hand a form on which he is expected to get the best possible results. He makes it ready carefully and succeeds in getting an even and proper impression. His rollers are properly set in relation to form, and last, but not least, he sets his

fountain evenly and manages to start his press about the middle of the day or early afternoon when the temperature of the pressroom is at its best. Being of an ambitious disposition he will naturally pride himself on the appearance of his work, and if it is at all possible he will endeavor to finish one side that day, so that he can have the privilege of letting his work lay over night to dry.

At night the heat is shut off from the building, the machinery becomes chilled, and so it will be found next morning when the pressman proceeds to finish the job. In order to secure a good distribution he will thin some ink with a liquid reducer; but as he runs he will find that his form does not cover well and looks muddy. Even if he knows what is causing his trouble he cannot wait until matters right themselves, and his only alternative is to resort to remedies, each one of which, though it helps in one way, will retard in another. For instance, if the fountain has contracted with cold and shuts off some of the ink, you open it more, and before you are aware your color is too full. Next the ink, having become stiff with cold, refuses to flow well and you mix oil, varnish or reducer of some kind into it to the detriment of the color, because you cannot add colorless matter to a mass of color without weakening the density of it. Next, the rollers, which were right before, are now hard and lifeless. You may set them harder, but it will make the form look muddy. You can resort to the old and bad practice of sponging the rollers with water or lye, but this will shorten the usefulness of the roller. (It is to me much like giving a man alcoholic drinks to strengthen him, for when the effects wear off he is worse than before.)

With such obstacles in his way a pressman can scarcely be expected to do uniform work, and work done under such circumstances is all the more distasteful to the eye when finished, because one page will be right and the next inferior, the contrast being so marked as to be conspicuous to even the inexperienced eye.

The foregoing theory will account for much of the varied color in bookwork, but there are other reasons just as common; for instance, there is no black ink in common use for bookwork that does not look brighter when fresh than it does when dry, and a pressman not thinking of this will often, when backing up, take out a sheet and compare the dry side with the fresh side. As a matter of course, the freshly printed side will look darker and he will cut off some of the ink accordingly, and to his disgust if he examines his work after it is finished he will find that he simply made the color too light and he might better have left good enough alone.

A suggestion for testing the color on various sections of a printed sheet was offered some time

since in this magazine. It is worthy of consideration by pressmen who can put it into practical use. It will not be necessary to repeat it here, save to say that it originated with pressmen who have to do the printing of playing cards. It is a good thing to remember that playing cards are printed in large forms, but that every block is exactly the same and that by cutting a sheet and transposing the pages any difference in color can easily be detected. With some plain type forms of bookwork this plan will work nicely, but as soon as the pages differ from one another on account of the use of different sizes or faces of type, as is often the case, or when cuts are used, this plan will deceive. If you will take notice, when a form is so made up that some rows of pages will contain more or darker cuts than others, you will find the matter of an even color becomes quite puzzling. A good test can be made by taking a piece of white cardboard or heavy paper large enough to cover a page. In this cut a hole about two inches square. This card can then be moved from page to page and a solid portion of the type matter only will be seen and the cuts excluded entirely. If the form is taken as a whole and the color set to look even and the cuts are then excluded you will see that the rows of pages which contain the cuts will really be lighter in color than the others. This will probably seem strange to those who do not know it to be a fact, and if in doubt a little experimenting may reveal the secret of an uneven color in your work.

One thing must be admitted, notwithstanding all that might be said of even and uneven color in bookwork — that is, that most of it is done through carelessness or ignorance on the part of the pressman, and the only way it can be properly tested is to print a sheet on both sides, fold it up and compare page for page as it stands when finished in the book. In this way the pressman sees it as others see it and can easily locate any difficulty which may manifest itself. An uneven color is sometimes caused by uneven impression.

JAPANESE ENGLISH.

Here is an example of Japanese English. It is an advertisement of a toothpaste which was widely circulated in the English ships which have lately been in the Chinese seas: "In the Eest there was no good sanitary tooth paste that was sure to cure and safe to use, so our campany resolved to prepare a good uatured paste and succeeded. The efficiencies of this paste are as following:—Firstly, to strengthen and preserve the nature of the tooth; Secondly, to tight the tooth with thingams. Thirdly, to defend a hemonhage arisen by frictrir. Fourthly, to take away the offensive smell of the mouth. Fifthly, to difend the putrifaction of tooth and so prevent the carious one. Any one who uses this paste will certainly discover that it is of avery wor drfnl and valuable nature, by his practice. To use this paste, it is necessary to vine the mouth will walir afts sabling the tooth carefully by the tooth brash."—*Printers' Register*.

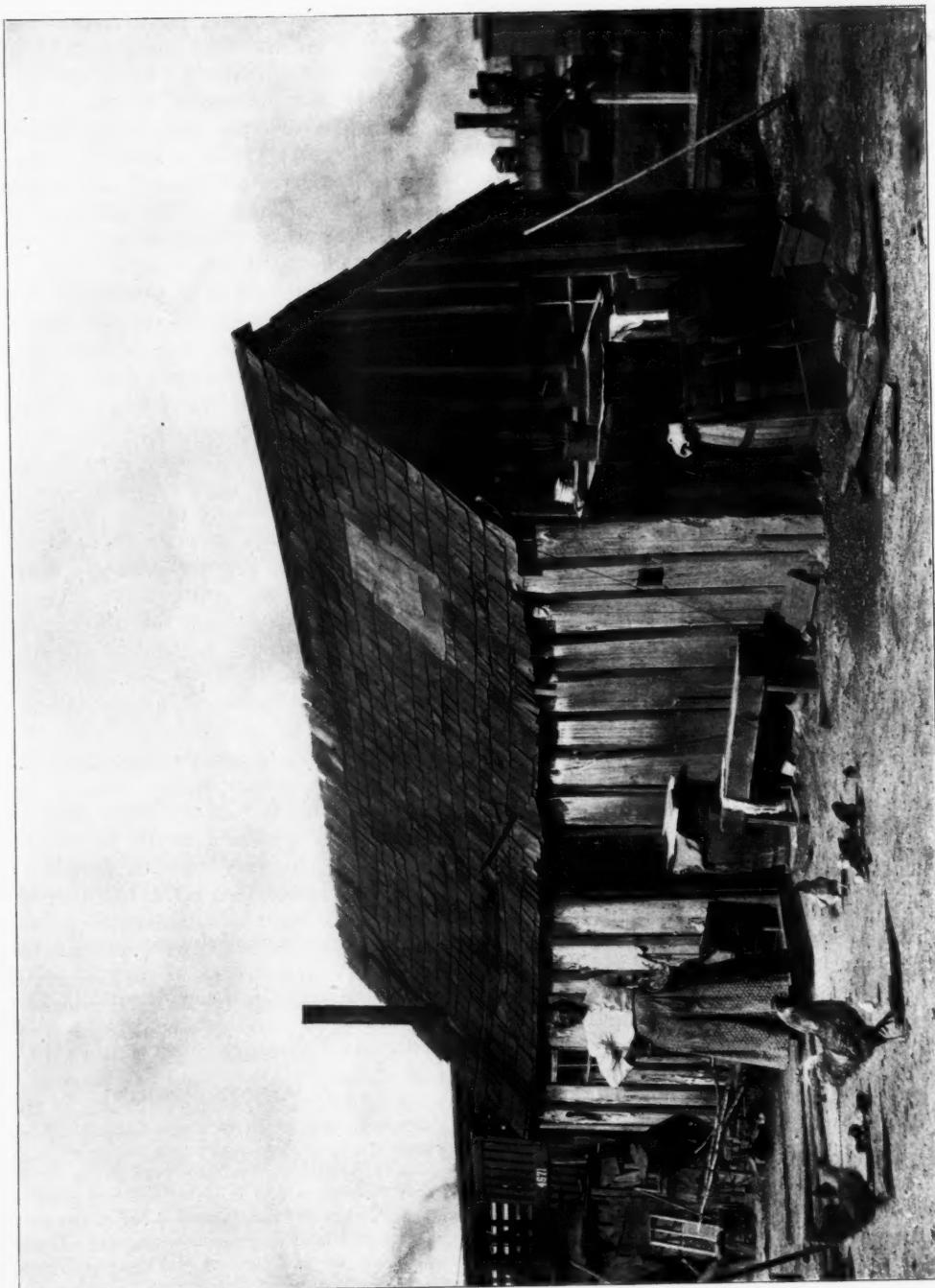


Photo by E. J. Davison, Kansas City, Mo.

DOMESTIC SIMPLICITY.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed: therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

VALUE OF THE LABOR CONTRACT.

To the Editor: BUFFALO, N. Y., March 14, 1897.

The labor contract, between associations of employers and employees, establishes a uniformity which protects the fair employer and restrains the unfair one. It acts in the same way with the conservative and radical workman. It is the natural solution of the labor problem, because it naturally carries with it some plan for arbitration.

It establishes a rate of wages for a specified time—a state of affairs equally beneficial to employer and employee.

It ought to be as desirable to an employer to have a fixed rate of wages for a year or two years as to have a fixed rate for rent, or anything else of which he uses a certain amount every year.

To the employee it gives a feeling of security and confidence that he can make his plans for a certain length of time, knowing that he will not be called upon to oppose a reduction or demand an increase of wages during the period of contract. That feeling of confidence makes him a better employee and a better citizen.

A man does not give his employer his best service when he is worrying for fear he will be supplanted by a cheaper man, or feels that he may be drawn into a dispute over wages at any time.

The labor contract will not do away with labor troubles, but it will reduce them to a minimum.

Stability of wages makes a man a more valuable member of the community. Uncertainty of work is trouble enough. When uncertainty of wages is added, a man is forced to practice an economy that limits his value as a maker of trade. He stinted himself in what may be called necessary luxuries—it may be a bicycle, or a library subscription, or a better gown for his wife, or a better house to live in—to be in a position to resist a reduction or demand fair wages. Too much economy makes hard times. W.

OBSERVATIONS OF A COUNTRY PUBLISHER.

To the Editor: NASHVILLE, ILL., April 3, 1897.

The country is full to overflowing with unemployed printers, but my belief is that it is as difficult for the employer to procure the right man for his work, as it is for the employee to secure a job. In the past fifteen years I have had varied experiences with employees, and have found that while most of them were very anxious to come to work for me—that they thoroughly understood my presses and the management of steam engines—that they were up on modern methods of doing jobwork—never used intoxicants—after they had worn off the novelty of the place they developed traits that were not dreamed of at the time of their engagement. One man promised, the first week or two of his working for me, to be the best all-round man that I ever had. He was an old locomotive engineer; had worked in some of the best job offices in the country; made suggestions and improvements around the machinery that were valuable. I had a jewel beyond all question. In a short time, however, his breath began to smell of spirits.

He would be late in the morning, and would take more than an hour for dinner. He began to give way to his besetting sin of getting drunk. I talked with him one day, told him that unless he stopped drinking he would have to leave. He thanked me for the talk, and promised to straighten himself up. He did, for a few days, but relapsed again, and I discharged him with his account overdrawn \$5.

Succeeding him I got a man who seemed to be another jewel. He had one thing against him—though a young man, he had worked in a large number of offices all over the country. But he did not drink nor use tobacco. Besides, he was a member of the Presbyterian Church. He worked for a couple of months, and then he began to become restive whenever suggestions were made to him as to how work should be done. He developed a tremendous temper which was positively unbearable. Another was industrious for a few weeks, apparently, but he then developed what was probably a natural indolence, and did not earn his money. All of which leads me to conclude that the employer has as hard a time in securing the proper help to do his work as the employee has to secure a place in which to work for his living.

T. M. R.

THE PRINTING TRADE IN ENGLAND.

To the Editor: BAKERVILLE, TENN., April 12, 1897.

Mr. William Paterson, Manchester, England, in a personal letter to a relative in this country, makes the following remarks on the condition of the trade in that country: "There is, as you may guess, an enormous amount of printing done in this country, and the work gives employment to a large army of workers. For some years past the number of workers has increased far beyond the increase in the work, and of late the typesetting machines—especially the Linotype—have taken the place of a good many, so that all the year round, busy time or slack time, there are always a lot of men idle; of course, some of them are lazy, but making every allowance there are always upward of one hundred men on the out-of-work list in Manchester. You see, printing is looked upon as a genteel business, and parents with boys try to get them into it. A large number of the country towns use only apprentice labor, and when their apprenticeship is out and they want journeymen's wages they have to leave, and, of course, make their way to London, Manchester or the nearest of the large towns, which, as I have told you, are overstocked with men. The Union tries to keep the number down by limiting the number of apprentices in each office, but it has very little power in these country places. The hours of work have also been curtailed, but the number of men is always increasing. Yet the position of the printer is far in advance of what it was when I learned the trade a good many years ago. The hours at that time were sixty-five per week and wages about 25s. Now the hours, generally speaking, are fifty per week and wages, in Manchester, 35s. for job hands. News hands receive 42s. for a week of forty-eight hours—that is, for night work."

E. H. B.

A SIMPLE DEVICE TO LOCK UP SPECIAL CASES.

To the Editor: BELLOWS FALLS, VT., March 25, 1897.

When laying a font of new script, or some other type having a very light and fragile face, what foreman or employing printer has not seriously "wished he had a lock and key on those cases," to keep Tom, Dick and Harry from giving them a promiscuous shaking up and the consequent damage to the hair lines which invariably follows, in spite of labels and warnings. I have often thought of it, and have hit on a plan which, while not being as elaborate or as expensive as the wished-for lock and key, answers very well and absolutely prevents the case from being snatched out half-way and fired back again with a bang sufficient to raise the—apprentice. I take a common gimlet bit, such as

carpenters use, which will make a hole about three sixteenths of an inch in diameter, and after pushing the case back in the frame where it would naturally be when closed, I bore a hole through the end of the frame and into the front of the case, deep enough to admit a common ten-penny wire nail. When the case is not in use the nail is



Photo by Steckel, Los Angeles, Cal.
GARDENING.

pushed in, the head showing but little, still constituting an effectual check on a thoughtless compositor. Being on the right side of the frame it is easy to open and will be found an improvement worth having.

GEORGE A. BRACE.

FROM NEW YORK.

To the Editor:

NEW YORK, March 15, 1897.

The winning of the laureate-wreath of votes by Mr. Louis Orr is looked upon by the printers of this city as, in a sense, a deserved tribute to a printer of the first class, and as, in another sense, an evidence of the great value of business ability, in the printer's shop as well as elsewhere. The work of Mr. Orr is admirable. It is often more: it is often truly artistic and really original. If it were to be examined critically, to discover the quality that gives it preëminence, the critic would find himself obliged to strike off from his record of points much that catches the eye agreeably and appeals for a favorable verdict. There would be enough remaining to secure eminence—not in all cases preëminence.

It is true that one's work is to be judged by its own power. It is not allowed to go back of the accomplishment and reckon with elements not essentially germane to the art, such as personal business ability. If this were permitted we would discover at once that much of the excellence of Mr. Orr's work is due to the patent fact that it is executed according to tenets and under conditions that are not only familiar to, but are a part of the dumb creed of, nearly every good printer. Much, perhaps most, of the poor work turned off by good printers is because of the dominance of the customer's ideas and the submergence of the printer's own *obiter dicta*. Nearly all good printers know the laws that must be observed to produce artistic results; but, alas! nearly all good printers waive those laws in deference to the desires or the ignorance of customers. When, therefore, Mr. Orr quietly brushes his customer's ideas and notions aside, as he does, with some remark like "We'd rather not

have you think about this job at all," and takes the reins in his own hands, the doctrine of foreordination is given a fair chance and there is likely to result a job of printing that is in many respects artistic and worthy. Mr. Orr rarely permits a patron to worry about prices either, at least not until the job is completed and delivered. This is another powerful factor, and enables the printer to squander fine inks, good paper and the time of the pressman to the end that the result shows care and finish and such sumptuous qualities as a few added cents per pound for paper produces.

Credit a printer with such power over his patron as secures *carte blanche* in the item of expense and in the item of plan and in the item of time, and you give him all the subordinate elements that go to the making of a printer laureate. Let him be an able financier also, and a man capable of assuming the masterful rôle with the hesitating and the domineering clients equally, and you have the essentials of success nearly all at hand. Add to this a modicum of good taste, a fairly artistic perception of harmonies, and you have all that is required to produce art printing.

Mr. Orr is a disciple of roman types, a disbeliever in display. He produces his results simply. He does not rely greatly upon color, but is a profuse user of half-tones and wash drawings. He does perfect presswork, and is very careful in selecting his type sizes. His work is the best in its line in America; but his line is as narrow as that of any printer in the world. A person but moderately skilled can name his work at sight. No need for an imprint—"Orr" is stamped on every page.

While I am a great admirer of such work as Mr. Orr's, I cannot recognize in it much that entitles it to special consideration as being of historic interest or value. It is so seldom original that one may almost dismiss that count, and conclude at once that it is present-day work. By this it is not meant to express criticism, for most printing is the better for being so closely linked to today that tomorrow it is quite outlawed. Its mission is for today, and only for today. It is only books that demand other than this. The Orr style is not trivial enough to be a fad, yet it is not dignified and original enough to be an enduring fashion. It is, to my mind, like the shirt-waist fashion among the ladies—delicate, exquisite, bewitching, but ephemeral.

Mr. Orr conceives a principle that is one of the set that must control the really artistic printer and remorselessly applies it to all that he does. We must have plain roman type, highly finished paper, wash drawings, now and then decorative borderings or backgrounds, touches of ink-color, irreproachable presswork. At times we are allowed latitude in shape, and we are usually invited to indulge in a cover whose texture and tint add much to the *tout ensemble* and does its full share in producing a first impression. It is somewhat obligated to a skillful handling of stage lights; which is no discredit, but which surely reveals in one's mind a certain misty hesitation when one is forced to declare oneself.

I am not certain where we are to look for a nearer approach to the ideal printer laureate than has been selected by this voting contest. Personally, I presume I should travel toward Boston as far as Springfield and seek out Will Bradley at his Wayside Press. But then perhaps there would be another set of limitations discovered, different and differently applying themselves, yet tending to hesitancy. Bradley is almost the exact antithesis of Orr, but he is able to apply all of Orr's excellencies to as good effect as Orr himself. Then he is so rudely original that were he not a designer and a colorist we should be forced to cry out for very pain. His work is mostly the exaltation of the coarse and the common, while Orr's is the refinement of the ordinary. Bradley masters the harmony of paper, ink and type character, and bangs them through the press recklessly. Yet his work appeals instantly to the artistic taste.

It grips; Orr's caresses. Some of these near-by future years we will realize that while Mr. Orr has won the laureateship, by the grace of the good will and appreciation of his brother craftsmen, the laurel will be Bradley's by virtue of the insistent force of printing that needs no rule or precept save the true conceptions of the true artist.

GEORGE FRENCH.

THE PRINTER AND LEGISLATION.

To the Editor: MANDAN, S. D., April 6, 1897.

The country publisher can be seriously affected for good or evil, by legislation. My experience in this matter is confined entirely to the State of North Dakota, and I realize that there is more likelihood of adverse legislation in a new than in an old State. In new States the matter of public expenditures goes with tidal waves—now extravagance, now economy. When new settlers are coming in, new capital is being invested, the people seem to inhale a sort of extravagance, and they then exhale it, in both private and public expenditures. Then comes the inevitable reaction and everybody feels like economizing. The average legislator is prone to economize at every opportunity at the expense of other people. He starts out in his career of lawmaking as a corrector of abuses. He is death on perquisites—that other people get—and he is liable in his ignorance to class as perquisites legitimate expenses paid for publicity.

There is in the State of North Dakota an editorial association which started several years ago with a flourish of trumpets. At the first meetings there were papers read on the subjects usually treated at meetings of editors, a banquet was spread, and to cap the climax, a ball was provided by admiring citizens. Junketing trips were enjoyed mostly by people who would get tickets from the editors entitled to go, but who for reasons did not care to make the trips. Last year it was a public scandal, that considerably more than half the supposed editors who went on the annual junket were lawyers and others who did not know an em quad from a shooting stick, and their editorial friends who gave them their "courtesies" are even today advertising the lands of the southern railroads in payment of the transportation used up by these lawyers.

The experiences of the newspapers with our late legislature, just adjourned, promises to waken the fraternity up to the necessities of the occasion, and there is every reason to believe that the next meeting, to be held the coming summer, will develop an energy and determination toward aggressiveness that has heretofore been unknown in this State. As I was present during the entire session, and put in some little time in the interests of the printers, I am in a position to state accurately the way an average legislature is liable to act when dealing with the newspapers. I do so, not for the reason that I think there is any general interest in the doings of a North Dakota legislature to the readers of *THE INLAND PRINTER*, but because I regard our legislature as typical, and the plans that were adopted to circumvent the machinations of the enemy may be of interest in other States, where humanity is about the same.

First, there came up the matter of payment for the publication of the delinquent tax lists. These lists come in every county once a year. This legislature, of course, had to revise the general revenue law, as is always the case every two years. For several years the law has provided an absolute price to be paid for the publication of the tax list—that is to say, there is no bid contemplated by the law. Six years ago the newspapers were strong enough to convince the legislature that a definite price should be fixed per description, and that amount should be paid and charged to the property sold for taxes. This year the promoter of a new revenue law tried to secure a drop in price from 10 cents

for town lots and 20 cents for lands, to 5 cents and 10 cents respectively. But not only that, he also provided that "not to exceed" these figures should be paid, thus implying that a lower figure than even these might prevail. The House of Representatives, where this new revenue law originated, passed the bill as introduced. When it got into the Senate, however, the committee heard the newspaper men in attendance, and they put it back to 10 cents and 20 cents, and struck out the "not to exceed" feature. The bill passed as amended by the Senate. Here was one particular in which the newspaper men got in their work to good advantage.

In this State there has been on the statute books for several years a law to the effect that each school treasurer must publish, annually, a financial statement of his school district. This statement shows what money has been received, what expended, and the purposes for which expended. The price to be charged for these statements is legal rates, amounting to from \$3 to \$5 each. Everybody, one would suppose, could see that such a law is a direct benefit to the taxpayer, who ought to know where his money goes. The law does not require the proceedings of the school boards to be published, and this publication of the financial statement is the only information the public gets of what has been done with their money.

But some of the school treasurers in Cass County objected to the waste (?) of public money in the publication of these



Photo by Steckel, Los Angeles, Cal.

TWO ROSES.

statements. So a member named Sargent brought in a bill cutting out the publication feature. It passed the House. Members whose election was due to the newspapers—who had promised individual editors what they would do for them if they had the chance—voted without any compunction of conscience for the Sargent bill, and it went to the Senate. There the newspaper men got it held up for a few

weeks in the committee. But during the last two or three days of the session the author of the bill, whose other bills had been killed, interested his senator in this measure, and began to insist on the committee reporting his bill. At this time I approached Mr. Sargent, and pointed out to him that the newspapers of the State believed that he was making himself too persistent against them; that he could not afford, if he ever desired to take a prominent place in politics, to antagonize the press, and that I had an amendment to suggest. It was to make the publication of these statements mandatory, but to provide that the treasurer should furnish the newspaper with a list of the taxpayers in the district, and a copy of the paper containing the notice should be mailed to each taxpayer free of charge. This amendment suited Mr. Sargent; the bill was passed with this amendment. But the newspaper men followed the bill into the governor's hands, and that official, once a newspaper man himself, vetoed it.

One friend of the newspapers introduced a bill requiring county auditors to publish the official count of the votes cast at each general election. This was a reasonable measure, and would tend to prevent frauds; but it was killed, as the newspaper men were not powerful enough to urge it through. In this State we need a measure requiring the State authorities to publish the laws in the newspapers immediately after the legislature adjourns. The people are now living under recently enacted laws, concerning whose provisions they are ignorant. Besides, it will tend to educate the public on the laws under which they live to have them published in their newspapers.

The publishers of this State are alive to their duties to themselves after the experiences they have had during the late session of the legislature. Farmers are not backward in asking candidates for the legislature as to what position they will take on the herd laws, on cinching the railroads, and other matters of interest to the agriculturist. It is time that newspaper men should, as a body, secure pledges from candidates for the legislature as to what they will do on matters that are of interest to the fraternity.

R. M. TUTTLE.

A COMPARISON.

To the Editor:

OMAHA, NEB., April 3, 1897.

A great many owners of printing offices have an idea that it is a waste of money to keep material in good condition and up-to-date. The fact that the work always has been turned out without buying anything new is to them proof positive that nothing new is needed, or ever will be. How often I have heard "the old man" sing in all its variations the song, when sorts could not be found for some reprint job, "Why, we set four of that the last time we run it and had plenty of type then. The type is up in some job. You can find it if you look for it." And then we would look again, and the time spent in looking would amount to more than the office got for the job.

To my mind the time of the men is the costliest thing about a printing office; and I believe that the difference between an office that keeps stocked up with plenty of type, leads, slugs, furniture, and the like, and an office that does not, is the difference between success and failure.

In an office where good material and enough of it is the rule, when a job is given out it is set up without loss of time. The type is in the cases when not in use, and is not stacked up in tiers on the dead stone. The lead, slug, and rule cases are always well filled. The proofreader marks the bad letters and they are thrown into the hell box, so that when the press proof is shown it is seldom that bad letters are found!

In the always-have-got-along-with-it office, on the other hand, when a job is given to a compositor he takes a crazy

stick and goes to the dead stone and rummages around among a pile of scrap leads and slugs till he finds what he thinks will space the job out after a fashion. Then if he wants any brass rule, he goes to a cigar box on the window sill or to another scrap pile and gets the longest piece he can find, to which he adds one or more shorter pieces until all together they make a string somewhat longer than the length he is after. He then cuts one of the pieces enough shorter so that the lot will make the required length, regardless of whether the several pieces are cut to picas or not—and of course they are not, unless it is accidentally. This operation is repeated until he has enough rule for the job. Then the composition proper is commenced, though enough time has already been consumed to set the job in a well-regulated office. Case after case is ransacked for a line, but nothing except a few Xs, Qs, and the like, is found, and finally, in disgust, he takes a pair of tongs (some polite people call them tweezers) and goes to the dead stone, where a long search discloses a letter he can use, upon which he gets a firm hold and pulls away for dear life, like an old-time dentist pulling teeth. Snap!—the cussed thing was rusted fast, and he succeeded only in cutting two great notches in the letter's face. But he pokes and pries around for a time, and the obdurate letter is finally dislodged and is safely gotten into the stick, along with enough more from the same source to finish his job. Paper, leads, slugs, wrong-font quads, and other miscellaneous articles, are used to justify the lines, and eventually he is ready to take a dirty proof, on dirty paper, with a dirty roller that lost its suction years before, and with muddy ink. In time the job gets to the lock-up (if there is one), who beats it into insensibility with a scarred and battered planer, and with the aid of sundry wedges of wood is at last fortunate enough to get it to lift. Then the pressman gets a crack at it. Print? Of course not; but he puts on lots of squeeze and innumerable patches and underlays, and does the best he can, after getting a few of the worst letters changed (those taken out of the form are put back in the case), which necessitates another search through both dead and live jobs for good letters, taking up valuable time in the composing room, besides keeping a press and pressfeeder, and frequently a pressman, idle for half an hour or so.

All this waste of time is useless. Someone *must* pay for it, and if the office charges high enough prices to cover the cost of such work it is still losing money, for a time will soon come when the old and worn material and antiquated faces *will not* do; but there is no money to buy new material with, all the income having been expended in paying for useless waste of time. And the sheriff ends the agony.

But in the up-to-date office the material is in as good condition as when the office started. The work is turned out neatly and quickly, because a part of the money the other fellow devotes to the payment of useless help engaged in "hustling" for material, is expended in the purchase of sorts, renewing fonts, and buying late faces, leads, slugs, brass rule, and the like, as needed; and there is always a snug balance left to help swell the firm's profits. So that at the time the sheriff closes the other fellow out the up-to-date man has a plant in prime physical condition, together with a snug bank account.

Which is *your* way of running business?

A. E. DAVIS.

A FRESH LEAP UP STREAM EVERY MONTH.

THE INLAND PRINTER is always a source of surprise. Its quality appears to take a fresh leap up stream every month. Excellently written articles on all subjects for printers of all branches, beautiful illustrations, and last—but by no means least—wonderfully attractive ads., make up a total of printorial beauty that cannot be equaled anywhere.—*Scottish Typographical Circular.*

E. ST. ELMO LEWIS—ADVERTISING.

SOME favorable comments have lately appeared in these columns on the specimens of work sent out from the Advertisers' Agency, of Philadelphia, Pennsylvania, and the colloquial catchword used by the agency, "Ask Lewis About It," has been accepted as a suggestion to say



E. St. Elmo Lewis

something of the gentleman responsible for the agency's success. We are indebted to Mr. Retlaw H. Scott for the subjoined interview with Mr. Lewis:

"An advertising man must know his fellow-man, and then he must know as much as may be of everything his fellow-man knows." That is how Mr. Lewis summed up his requirements of a successful advertising man. And I am not disposed to quarrel with the opinion. Mr. Lewis has summed up in it his own theory of action, and inasmuch as Mr. Lewis is generally accorded the prestige of a highly successful advertising man, analysis, if unfavorable, would be stultified. It was back in the seventies that Mr. Lewis was born, of good old Pennsylvania Quaker stock on his mother's side, of the line that gave America her first botanist, John Bartram, honored of Lafayette and Washington; and on his father's side of Welsh ancestry, settled in the Old Dominion. Mr. Lewis was educated under private instruction at first, then at one of Philadelphia's foremost private academies, whence he entered, after passing the preliminary examinations for the Philadelphia bar, the Law Department of the University of Pennsylvania. He spent two years and a half there, studying business law, then engaged in the printing and publishing business after a prolonged tour of the South and of Central America.

For two years he was actively engaged in the art preservative, making some of the best work in his line, printing

for street-car advertisers and in the way of booklets and folders. In the summer of 1896 he was given the control of several large lines of advertising, and, taking offices where he now is, he soon found his whole time and attention taken up with the work of advising, planning, writing and designing advertising matter for the largest advertisers in this country. Few advertising men have achieved so widespread and high a reputation in such a short time, and, from the success with which all his work has been attended, few have more deserved the good that has been said of them.

Mr. Lewis said recently, when asked for a recipe for success, "Brains and printers' ink in about equal proportion. Give a man with brains a thousand dollars' credit with his printer, and a couple of hundred dollars to pay his way through the mails, and he has the nucleus of a fortune."

"How?" was asked.

Mr. Lewis smiled.

Mr. Lewis charges \$10 to talk with those who ask such questions, and one's curiosity is sometimes overweening to that extent.

But I have heard no one grumble that he did not get his money's worth.

WALTER N. BRUNT, SAN FRANCISCO.

BY STYLUS.

THE San Francisco printers who have thus far been presented to the readers of THE INLAND PRINTER have been of the old guard—the pioneers. The young men have not yet had an inning, although there are several of them who rank high among the employing printers of the city and State. No one has made a greater success in the business, or grown from so small a beginning, as Walter N. Brunt. This gentleman was born in San Francisco in 1863, and is thus but thirty-four years old. He served some time at the printing business with John F. Hughes, an eccentric printer whom the old residents remember well, and afterwards with the California Cigar Box Factory on colored labels only. But Mr. Brunt was too ambitious to work for other people, so on August 15, 1881, he opened a small office on his own account at 508 Sacramento street. The following April he entered into a partnership with C. W. Fisher, and the office was moved to 509 Bush street, where two or three platen presses were added. The young firm began buying out and absorbing other small printing offices, the most ambitious move of this kind being the purchase of the Laing & Manning office, at 518 Clay street. To this location they then moved, in 1887, and the business grew rapidly. At the same time the business was incorporated as the Brunt & Fisher Company. A year later Mr. Brunt bought the stock of those interested with him, since which time he has been sole owner and manager of the business.

The specialty of this establishment has long been society printing, and more than five hundred designs have been originated. These designs include cards, menus, badges, souvenirs, and everything used by lodges or lodge men. Two million cards are kept in stock, while many of the designs are protected by patent. Naturally there have been imitators, but no competitors in this field. Catering to lodge and society work, Mr. Brunt has become identified with most of them—is a Knight Templar, a 32° A. A. S. R., member of the Mystic Shrine, Odd Fellows, Knights of



Pythias, Native Sons of the Golden West, etc. He has been more prominently identified with the cyclists of California than any other organization or order.

The establishment occupies three floors at 535 and 537 Clay street, and is particularly well equipped for its special work. At the same time a great deal of book and catalogue work is turned out, and fully a dozen periodicals, including the *Pacific Union Printer* and the *Trestle Board*. The machinery embraces a full equipment of cylinders and platen presses, cutters, bronzing machine, etc., and fifty persons are regularly employed. Having a specialty, his work naturally excels.

The business of Walter N. Brunt is convincing proof that when intelligently handled there is money in printing. It is not an occupation that returns sudden riches, but insures a fair profit and steady increase. Neither can it be said that the business is run for the benefit of the type founder and press builder. The best and most successful printers invest liberally in novelties and improvements while yet novelties. They do not wait until styles are on the wane before adding them to their plants, nor do they buy discarded machinery at any price.

Mr. Brunt is unmarried and essentially a club man, although his engagement to a San Francisco lady is announced and the marriage will take place May 13.

Written for THE INLAND PRINTER.

A PRESS REPRESENTATIVE'S TRIP EAST.

BY F. PENN.

OUR Western friend, Mr. Henry Shaw, had just enjoyed a stop-over at Niagara. He had "done" the Falls thoroughly, from the Cave of the Winds to the seething Whirlpool, and was now boarding the New York train with something of the feeling that, so far as scenery and enjoyment were concerned, the orange was sucked dry, at least until the metropolis was reached. As he sank back in the cushions, and his eye took in the soft carpets and the beautiful mahogany finish, the domed roof, the burnished lamps and the general luxuriousness of his surroundings, he began to yield to the delightful sense of comfort that crept over him. "The 'Black Diamond Express' is certainly all that is claimed for it," he mused to himself. A file of daily papers is offered him by the porter, who also invites him to enjoy at his leisure the magazines and the library, where, in case he has correspondence to finish, the writing tables, with their supply of stationery, are at his service.

Buffalo was now an hour away, and the noon mealtime had arrived with all its appetizing suggestions. Dinner is announced as ready in the café car, and he orders, *à la carte*,



CAYUGA LAKE BEACH.

a plentiful repast, with all the delicacies of the season, and then joins a genial group in the smoking room, fragrant with Havanas. With them he is quite ready to indulge in fitting compliments for the "Handsomest Train in the World," and to praise the elegant appointments provided by the Lehigh Valley road for the gratification of its patrons. He gets up, yawns contentedly, and gazes down



CAVE FALLS, GLEN ONOKO.

the long vista through the entire length of the solid vested train. He decides upon an after-dinner stroll. As his promenade takes him from one car to another, his eye enjoys the varied styles and appointments of each compartment of this wonderful traveling inn. In the fore end of the café car is the baggage room, treated in whitewood and grained ash, and the library, smoking and eating rooms, each in their appropriate wood and color. The parlor car, rich in Mexican mahogany, looks cozy with pivotal easy chairs, and the passenger coaches are no less pleasant, well-lighted as they are with broad windows, with smoking rooms and other unusual equipments. Last of all comes the observation car—a veritable recreation room, so to speak. Here are lounges, writing tables, library, daily and weekly papers, and magazines and the lookout in the rear.

Our friend Shaw had to remind himself that all this condensed elegance was on wheels, and that the ground was rolling away from under him at the rate of a little less than a mile a minute. The landscape panoramas that were reeling off in rapid succession grew more and more striking and beautiful and promised indefinite entertainment. Their picturesqueness is suggested by the accompanying cuts, which were courteously furnished by the Lehigh Valley Company. The train was now hugging the shore of Lake Cayuga, one of those charming "finger lakes" of Central New York. Now the lovely Susquehanna flows placidly beside the track, winding its way through the foothills and higher and more frowning spurs that indicate a near approach to the Alleghanies. Now there is a dash into some

glen of historic beauty, embowered in foliage and flowers. Mountain begins to pile upon mountain, and the puffing engine tells of harder grades, while the increasing number of coal and iron dumps tell their story of this laboratory and storehouse of Nature. Down Lehigh Gap into the Valley, after which the railroad is so aptly named, and then, as the waters begin to grow in volume, the sculpture of the land becomes less abrupt. At last the broad Delaware is crossed and the plains of New Jersey, historic with the scenes of the Revolution, roll into view, dotted with picturesque hamlets of suburban homes.

When Mr. Shaw stepped from the train at Jersey City he was thoroughly rested and refreshed. The performance of Nature begun at Niagara had been extended into an afternoon matinee which could be attended amid all the artificial refinements of civilization. He had stood on the lakeshore at noon and, with the help of a locomotive, on the seacoast in the evening, but that did not seem to impress him so much as did the genius and careful planning that could fit up a palatial residence on wheels so equipped to entertain and to recreate the modern traveler as the "Black Diamond Express."

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

LEADERS.—W. E., Denver, Colorado, writes: "In the returns of the Printer Laureate contest, on page 611 of the March issue of THE INLAND PRINTER, I notice that periods are used for leaders, and that a comma immediately precedes these leaders. Is this right, and, if so, why?"

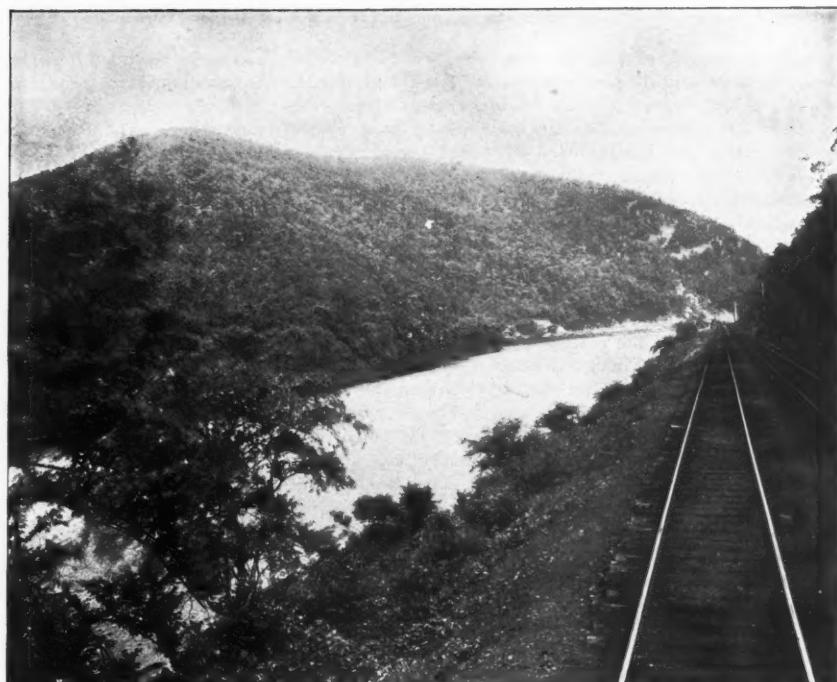
Answer.—It is right, because all or nearly all good printers use the comma when they do not use regular leaders. Periods or hyphens are most frequently used in this way when there is room enough to arrange them with each one in

a line standing half-way between the two above and the two below, or diamondwise.

Probably this answer is the first statement in print of a reason for such practice, and it is merely a guess. We may suppose the reason to be that a lighter appearance than that of regular close leaders is desired, and that with so much white space it is thought better to preserve the natural punctuation.

A QUESTION OF HARD TIMES.—W. S., Champaign, Illinois, asks us to choose between the two forms of expression, "Hard Time Facts" and "Hard Times Facts," and to give authority for the choice. It is not easy to do so, because both of them are clumsy, and better avoided. The first is not properly usable as quoted, but would be in keeping with established analogy if the first two words were made one, "Hard-time." Analogy is sufficient authority, and that exists plentifully in such terms as "two-horse wagon," "ten-foot pole." The form "Hard Times Facts" is better than the other if no hyphen is used, but even the plural form is better with a hyphen. If the writer read a proof containing one of the two forms, and could not change the wording, he would simply follow copy.

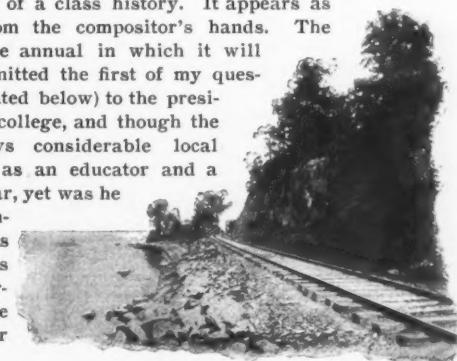
A PLURAL WANTED—GERMAN SPELLING.—J. E. G., Bethlehem, Pennsylvania, asks these questions: "The appended clipping is from a proof of a college publication, and is part of a class history. It appears as it came from the compositor's hands. The editor of the annual in which it will appear submitted the first of my questions (indicated below) to the president of his college, and though the latter enjoys considerable local prominence as an educator and a Greek scholar, yet was he unable to enlighten us upon this point. 'In oratory we have shown our



LEHIGH GAP.



MUSCONETCONG GLEN.



ELBOW CURVE, CAYUGA LAKE.

powers, and look forward to the time when the Demosthenes of 'Ninety-eight will sway senates and our Ciceros the political world.' What is the plural form of 'Demosthenes'? The plural is clearly the form the author had in mind while writing it, but I am ignorant of either rule or authority governing such cases. Would you prefer reconstructing the sentence? To cover our ignorance somewhat, I suggested the following: 'In oratory we have shown our powers, and now look forward to the time when 'Ninety-eight's disciples of Demosthenes will sway senates, and its Ciceros the political world. In the word 'Reinoehl' (a proper noun), should the diphthong be used? I stated that it should not be used, and was contradicted by the editor of this same publication, who said that the president of the college maintained that the diphthong was correct. Though I could quote no authority, yet I believe I am right. The word is a German one, as you will have noticed. The words Schaeffer, Saeger, and Steinhaeuser appear without the diphthong on the same page with the word Reinoehl, yet they passed unchallenged by the editor. Would they not come under the same head as the one mentioned first?' *Answer.*—The quotation does not seem to show positively that a plural was intended. As there was only one Demosthenes sufficiently famous for the comparison, so the writer might mean only the one best oratorical student. It is not an unnatural inference, though, that the plural was intended. The plural form of "Demosthenes" is "Demosthenes." Why hesitate over that any more than over "Ciceros"? A regular English plural is as good for one as for the other. Greek common nouns with the termination *es* form the plural by substituting *ε* for that ending, as "hoplites, hoplita: hermes, herma." Our second example is originally a proper name, but was and is used as a common noun, meaning a bust that may or may not represent the god Hermes; but this is not a good argument in favor of a Greek plural of "Demosthenes." The change suggested is not good, because "disciples" is not meant, the intention being merely to note a similarity, and not a studied imitation. In the German name separate letters should be used, as they represent umlaut interchangeably with a double-dotted vowel without the *e*; thus, either "Reinoehl" or "Reinöhl" is right, but "Reinechl" is wrong. Your college president must have had the umlaut character (ö) in mind, not the ligature (æ), in answering the question. All the names mentioned are amenable to the same decision; what is right in one is right in all.

STYLE IN DATE-LINES.—F. L. T., Portland, Maine, writes: "I am somewhat disappointed in not getting a more definite answer to my question, 'Please give your opinion which is the right form for the date-line, to set the State-name in small caps or in lower-case,' and your answer is, 'The second form is almost universally used.' This, I submit, is not directly stated as your 'opinion,' but is simply a statement of what others are doing. If you prefer lower-case, will you kindly give your reasons for the preference? I confess I can think of no good reasons for such usage." *Answer.*—Here is a case of jumping to a conclusion—on the part of the one who wrote the answer. Because the choice of form seemed of slight importance, so long as one form is chosen and consistently used, I thought the statement of prevalence would suffice. I now give the desired opinion. Small caps for the place and lower-case for the State is preferable, mainly because it is almost universal practice. I never heard a reason given for it, but one that seems good is that the name of the State is of secondary importance, and therefore properly so treated in type. There are a number of Portlands, for instance, so it is necessary to specify, and this is done by adding a broader geographical name, not unimportant in itself, but not part of the name of the place, and standing in a sort of parenthetical or explanatory relation. One who chooses to use small caps

for both names, though, does not, so far as I know, violate any canon of logic or taste, and probably a very good reason could be stated in favor of the form. The choice seems to be unimportant except as a matter of individual concern. It would be bad taste to use both forms in one office; it does not seem right to censure either of them for permanent use in one office.

A NOTE ON PUNCTUATION.—While looking over a freight tariff recently I saw the following paragraphs:

"Jellies, Jams, and Preserves (in buckets or in tin cans, boxed,) O. R. leakage and fermentation," etc.

"Canvas, Corset Jeans, Cottonades, Cotton Warp, Cotton Yarn, Crash (linen or cotton), Domestic Checks," etc.

The paragraphs were punctuated as above. As regards the words inclosed in marks of parenthesis the examples are punctuated alike. In the second quotation the words in parenthesis clearly refer to the word "Crash" immediately preceding them, and as the parenthetical clause in the first example is punctuated in the same manner as the words inclosed in marks of parenthesis in the second paragraph, it follows that that clause refers to the word "Preserves" immediately preceding it. And then that word "boxed"; what does it mean? The clause states that the cans and the buckets must be boxed. As it is now the paragraph gives shippers to understand that preserves may be shipped in buckets or in cans, and that both buckets and cans must be boxed, while nothing is said of the sort of packages to be used for jellies and jams, nor whether the packages containing these two articles need be boxed or not. But the information sought to be imparted is that all three articles may be packed in buckets or in tin cans, at the option of the shipper, and that if cans are used for containers they must be boxed. If the paragraph had been punctuated in the following manner there could have been no question as to its meaning:

"Jellies, Jams, and Preserves, (in buckets, or in tin cans boxed,) O. R. leakage and fermentation," etc.

The second example is correctly punctuated, for the words "linen or cotton" only refer to "Crash," and have no reference to the other items of dry-goods mentioned. I have reproduced it here so that the two paragraphs may be compared. Parenthetical clauses should be punctuated so as to show the author's meaning, and not, as was evidently the case in the examples cited, according to some so-called "style-card."

In a late issue of a live-stock tariff I was amused to see the following heading over a rate column:

"Cattle, hogs, and sheep, D. D." This could mean nothing more nor less than that the rate was for cattle in double-deck cars, hogs in double-deck cars, and sheep in double-deck cars; but the ordinary stock-car would hardly admit of two decks of cattle, to say nothing of the great reduction in freight-rates—a thing railroads generally do not take kindly to. The meaning becomes clear when the comma after sheep is omitted, thus:

"Cattle, Hogs, and Sheep D. D."

Omaha, Nebraska, 3, 25, 97.

A. E. DAVIS.

NEW SHADES IN STATIONERY.

One of the most attractive of the new shades is called "Antique Bronze." It is an imitation of the verdigris-covered bronze of ancient statues and coins. Among the new shades of gray are the "Pearl Gray" and the "Gray Musketeer," which are neutral in tone and seem to suit every variety of color in inks. Mauve and a sap green called "Empire" seem to be in favor as do two other "Empire" papers called "Fire" and "Gold," the former a red brick and the latter a yellowish red, although neither of these are as attractive as their names might indicate.

NOTES ON JOB COMPOSITION.

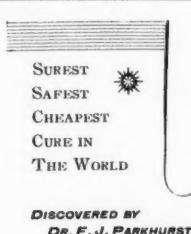
BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat, marked plainly, "RALPH."

JOHN B. JACKSON, 48 Centre street, New York, submits circular in red, blue and gold, advertising his own business. It is well balanced, nicely printed and worded in such a manner as to convince customers that Mr. Jackson understands his business.

B. S. MCKIDDY, Princeton, Missouri, sends three samples for review—two letter-heads and a business card. The Frost & Frost letter-head is by far the best specimen, being

indeed; balance first-class. The only criticism we have to make is that the directors' names are much too large. Small caps would have been much better. Another little point you should never overlook, and that is, where the date line is spaced so as to work on the first ruled line of a heading, never put in the dotted rule. It is superfluous and does not add to the appearance of the heading. In the Benoit & Co. heading there is also room for improvement. If you happen to have this form standing, it will pay you to work a little overtime and demonstrate it. In the lines "Bicycles, Tandems and Sundries," set the word "and" in Nonpareil Tudor Black. Move the line "Manufacturing and Repairing" to the upper right-hand corner and set the street address a trifle smaller. The plan of the Forrest note-head



THE
WILLOW BARK
COMPANY

ESTABLISHED IN 1892

D. M. CUSTER, Medical Director

A PURELY VEGETABLE CURE FOR
Never a Single Bad Result
Bad Result
Never a Failure

DRUNKENNESS
MORPHINE
OPIUM and
TOBACCO HABITS

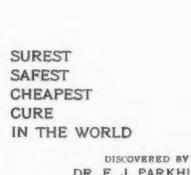
Durham, Mo., 189

No. 1.

plain and neat. The business card is effective, but could be improved upon. It is too "bunchy" and the line "Daily Hack to Lathrop" much too prominent. There seems to be a desire on the part of some printers to spread the reading matter all over a heading, using up every available space. Your "Willow Bark" letter-head, No. 1, has this serious fault. Do not do this. White space is too valuable to waste in such a manner. It is not at all necessary. In this instance, it seems to us, in order to make the lack of "white" the more complete, you have resorted to the injudicious use

is neat, but the words "office of" are a trifle too bold and should be moved over to the center of the main line. The pointer does not add anything to the appearance of this heading. There is too much "sameness" to your title-page of Cycle Club folder, rendered so by the too copious, injudicious employment of Tasso. As to the first page of the baseball folder, the type is a trifle large and the faces do not harmonize well. Be careful not to get your catchlines too prominent. We are pleased to know that the previous criticism was of value to you.

NEVER A SINGLE BAD RESULT. NEVER A FAILURE.



The Willow Bark Co.

ESTABLISHED IN 1892.

D. M. CUSTER, Medical Director

A PURELY VEGETABLE CURE FOR
DRUNKENNESS
MORPHINE
OPIUM and
TOBACCO HABITS

DURHAM, MISSOURI,
No. 2.

189

of rule, ornaments, etc. No. 2 will give you an idea of how you should treat a heading that appears to have too much matter.

P. L. HUBER, with the *Carroll County News*, Lanark, Illinois, sends three business cards for criticism. As specimens of rule-bending, they would rank high. The rulework is finished to suit the most exacting taste, the curves and joints being perfect. We cannot say that we approve of so much elaboration in this respect. The rule design on the music house card is an artistic conception in the form of a lyre. The typework on all the specimens is well balanced and effectively displayed.

J. M. M., Chicago, Illinois.—The plan of the letter-head of "Butcher and Grocery Clerks' Journal" is very good,

J. H. RITCHIE, editor *Kansas Populist*, sends us an amateurish specimen—a "dodger"—with the following remarks: "The editor of the *Kansas Populist* would be pleased if you would criticise the inclosed specimen of —'s, and suggest improvement." We hardly know how to interpret this letter after seeing the specimen, which, judging from the stationery the letter was written on, did not emanate from the office of the sender. Any apprentice of six months' experience could set a better job. We have no time to waste in joking.

GOTTSCHALK PRINTING COMPANY, St. Louis, Missouri, submits a beautiful collection of varied work for criticism. The work is all artistic, from every point of view. Among the number is a programme of the "Annual Reunion of the

Army of the Tennessee." One feature is noticeable—the manner in which the menu is printed. In this class of work the following manner of treatment should be adhered to: The article of food should be in caps, and the manner of serving either in lower case or small caps; the wine list should be at the right-hand side margin in a different face of type from the menu proper, or printed in another color, or both. Very few printers understand this point, and for this reason we mention it here. The programme referred to above is a model of proper treatment. Pamphlet of the "Mississippi Valley Trust Co." is excellent, as are also all the other specimens. We would be pleased to review specimens at any time, and suggest that we be furnished a plain black proof wherever possible, as well as a copy of the finished job, as we sometimes desire to reproduce specimens.

W. T. RIDGLEY, printer, Great Falls, Montana.—Your work, as a whole, is certainly deserving of praise. It is all neat, well printed, and in many instances artistic. We see, in some of your stationery work, that you know the value of white space. This is noticeable in the Webster & Perry letter-head, No. 3, which we reproduce. We do not like the idea of printing a pictorial view on stationery, especially

embossing it on both platen and cylinder presses. We have cut and trimmed the male die until it did not smash the grain of the stock, except where the embossed effect was. The idea should be to "throw out" the embossed work and preserve the appearance of the stock. We consider your jobs of embossing all that could be desired. The job of the Scheneley Riding Academy is excellent, both as regards composition and presswork. The R. W. Jenkinson Company catalogue is very neat, as is also the Riding Club's programme.

KENNEY & HARRISON, Canton, Illinois.—The D. Irving Bath letter-head is peculiar in its wording, and we do not think you could improve the appearance of the job very much. Of course, you might construct it on a different plan by the panel method. But we can see nothing objectionable in it as it is. As to the Spitznagel statement we have only these suggestions to offer: Move the lines "A. C. Spitznagel," "proprietor of," and the address line, over to the right, and center them with the line "Canton Roofing and Cornice Works." This plan will relieve the panel at the left, and give the heading a lighter appearance. The March blotter is all right, and in our judgment you did not make a

WEBSTER & PERRY,
GREAT FALLS, MONTANA.

MANUFACTURERS OF

CLAY FIRE BRICK,
SILICA FIRE BRICK,
PRESSED RED BRICK,
COMMON BRICK.

No. 3.

SHIPPERS OF

FIRE CLAY,
CONVERTER CLAY,
SILICA ROCK,
RED AND WHITE
SAND STONE

professional work, and can see no reason why it should be done, unless to please the whim of a customer. We consider the deckle-edge cover, "A Merry Christmas," exceptionally good. Your brochures are beautiful.

F. H. MERWIN, Lansing, Michigan.—The folder cover is very neat, with the possible exception of the bar of rule at the bottom. For two years' experience it speaks very well for your talent. But we cannot correctly judge by one piece of work as to your real capabilities.

PRINTER, Cantril, Iowa.—Your note-head is neat enough as to plan, but the type for "office of" and "C. C. Vail, Ed." is bad, because it is not plain. It is too hard to read. The type in upper right-hand corner is too large, and should have had one more lead between the lines.

A. A. BOGEN, editor Taylor *Herald*, Taylor, Texas.—Your ads. are excellent, and would not only do credit to a country weekly, but to a city daily or weekly.

JOHN McCORMICK, with the Albany *Argus*, Albany, New York, says he has received several valuable pointers from criticisms on his work. Judging from the specimens now before us, Mr. McCormick has greatly improved his work. An initial letter in the "Laundered Shirts" circular would have been an improvement. This is an excellent job, and a good example of the value of white space.

S. N. KEMP, 1112 Pasadena avenue, East Los Angeles, California.—The name "W. L. Kestner" on the business card is a trifle "weak," but not too large. Composition well balanced, and sizes of type about right.

MANNEL, printer, 259 Clay street, San Francisco, California, submits specimen of embossed card. It is a beautiful card, harmonious in colors, and artistic in design. Embossing perfect.

O. R. ROSCHIE, with Shaw Bros., Pittsburg, Pennsylvania.—It is a mistake to emboss Defender cover and "smash it flat"—that is, so that all effect of the grain is lost. The writer has had considerable experience with this cover,

mistake in using the amount of matter you did; but it would not be a good plan to follow regularly. However, it is wise to carry out this plan occasionally, but not always with as much matter. Your January and February blotters are beautiful, and should appeal to the artistic taste of anyone in need of printing. Your stationery work is excellent.

L. C. SUTTON, editor and publisher of the *Northern Observer*, Massena, New York, sends specimen of monthly blotter. It is very neat and should prove remunerative. Specimens for reproduction must be clearly printed in black ink on white paper.

JAMES E. DEE, foreman *Democrat*, King City, Missouri.—Your ads. are excellent and reflect credit. The plans of composition are all good, up-to-date examples. We understand your disadvantages, and are pleased to see you make the most of what you have to do with. Of course we will be pleased to review your job composition and make suggestions with a view to helping you.

EBLING & WALTON, Cannonsburg, Pennsylvania.—Your work is all very creditable. "Farmers' Institute Programme," type in body of job too large. L. R. Morgan and W. J. Elliott headings type display a trifle too large. Your blotter is excellent. Many of your specimens evidence artistic talent, and we think with close application to minor details you will improve very much. Pleased to render you assistance at any time.

ARCHIBALD WELLS, Newport, Vermont.—For one year's experience your statement head is very creditable, but the job has its faults. "Stationery" and "Printing" are the important things to bring out in this case. You have made a full display line of "Stationery of Every Description." This is a mistake. The line pertaining to printing is made secondary to the words "of every description." You should strive to correct this error in your next job.

ALBERT C. SUMANN, printer, 3280 Archer avenue, Chicago.—Your work is neat and plain. In your own business

card, where you use Jenson small cap and cap combination, it would be better to line it up with the larger capital letter than to center it. Cannot see anything radically wrong with the "Band and Orchestra" card. There is nothing very striking about it, but it is doubtless all that it was intended to be. Should you wish to improve it, we would suggest that you make the line "Brighton Park" a trifle more prominent and reduce the space between this and main line, also next line, one lead and set the address in one size smaller type.

LYTTON ALLEY, Nashville, Tennessee.—Your work is creditable for one year's experience. You make unimportant catchlines too prominent. The McQuiddy & Notgrass heading would have been much better had you used smaller light-face type for "In account with" and "Dealers in." The letter-head of Annie W. Lipscomb and bill-head of Mays Bros. have the same fault, which is especially noticeable by the border around "Dealers in." The ornaments on the letter-head did not improve it.

GUY H. PERRIN, with the *Dispatch*, Seneca, Missouri, says he has profited much by suggestions in this department. His best specimens are: "An Evening Wid th' Irish," Seneca *Dispatch* circular, programme, and letter-head of Citizens' Band. Cannot say that we approve the plan of Campbell note-head, or letter-heads of Seneca *Dispatch* and J. E. Petree. The Campbell note-head would be all right provided the border was omitted from around the panel and the matter in panel set much smaller. The other headings are entirely too large. "An Evening Wid th' Irish" is artistic and his very best work.

O. C. PARKS, Ironwood, Michigan.—Your samples, as a whole, are creditable. The most worthy specimens are: Invitation of Co. H, Fifth M. N. G.; cover of Public School Library; bill-head of R. A. Heideman; letter-head of the Rebate Mercantile Co.; A. F. Lundberg and E. D. Nelson cards. One of the very best jobs of composition is the business card of the News-Record Publishing Co., but the color scheme spoiled the job. We dislike to see an artistic job of type display ruined by lack of judgment in the pressroom. This job has a spotted appearance, caused by too many red initial letters. The bill-head of Twin City Iron Works is too crowded. Do not make a practice of filling every available white space on a heading with large type. It is a very bad feature. You had better try this job again on a radically different plan, and use smaller type, thereby letting daylight into the job, and above all things, do not spread it all over the heading. The Shakespeare Comedy card is on the same order as the bill-head. It will pay you to reset these two jobs for practice.

R. H. SPRAGUE, proprietor of the Sprague Printing Works, Elyria, Ohio, in sending another parcel of specimens for criticism, says: "I appreciated your suggestions in a recent issue and have tried to improve on my work." You have not tried in vain. Your samples show a decided improvement. The stationery is excellent, especially the card and envelope corner. In the bill-head we make this suggestion: Move the initials "C" and "P" about four points nearer the black and take out your metal leaders in "date" and "sold to" lines, substituting therefor plain light-face rule, or close-dotted brass rule.

MARCUS D. HOERNER, with the Harrisburg Publishing Company, Harrisburg, Pennsylvania.—Certainly your work will "stand criticism." You need never be ashamed to show it. Of course, there are some elements in a few jobs that you should strive to eliminate. We refer to the three cover jobs. Too much ornamentation has proved disastrous. This is especially true on the Teachers' Institute cover. To make a better job of this, you should move the main line down to the center, place a band of border at the

top to match the one at the bottom, do away with the rule above and below the main line, and then arrange the matter above the panel in such a manner that it will balance the job. The whole assortment of samples, with the exception of the covers spoken of above and the C. Martin card, rank high and we have only words of commendation for them, both as to composition and presswork.

A. E. PELTON, Woodbine, Iowa.—The samples you refer to are not "cityfied." They are very ordinary—in fact, inferior—with the exception of the plan of composition on "Cottage Hotel" card, which is very good. Poor press-work helps to ruin many a job and it did so in this instance. Your own work is very neat. Good, neat printing will please a customer nearly every time. Never allow doubtful ornamentation to enter the plan of any job. You are on the right track.

HENRY D. TAFT, with the Roanoke *Press*, Riverhead, New York.—Your samples are very artistic, especially the two programmes of the Jessie Couthouli Concert Company, Kellogg Bird Carnival and Concert Company and Temple Male Quartette. We have no criticism to make on your work and only words of commendation to offer. Would be pleased to review your work often, but must stipulate that we be furnished a clearly printed black proof on white paper, as well as a specimen of the finished job.

LAVERN W. BROOKS, Bloomington, Wisconsin.—The Fischer statement is bad, because "dealer in" is made equally prominent with the line of goods carried in stock. The only fault with the Calkins statement is the ornaments at ends of rule. Take them out and you will have a good job. The two cards are very good indeed. You should be careful and not permit aniline colors to be used on stationery work, except where it is designed to be copied. We see that your envelope possesses this very objectionable feature.

HENRY G. PIKE, Hot Springs, South Dakota.—The main cause of your card "rubbing" is due to the coating on the litho board. We have had an experience almost identical, but not quite so bad. A small quantity of boiled linseed oil mixed in the ink would, in a measure, overcome your trouble.

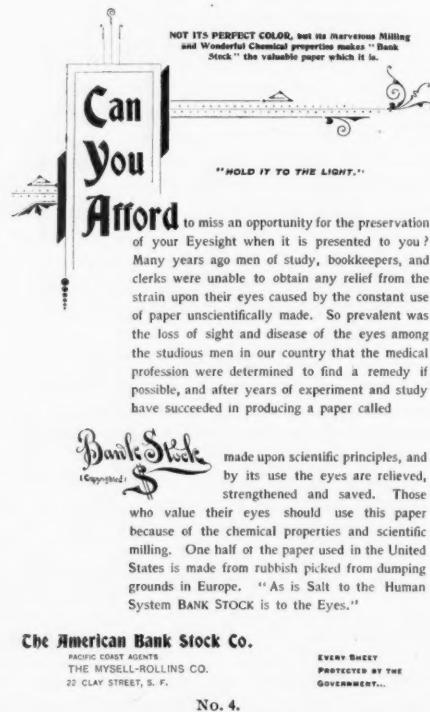
GEORGE W. COOK, Long Branch, New Jersey, says: "Inclosed you will find samples of improved note and bill-head, which I set according to your directions. When you criticise a small printer you should make allowance for his being handicapped with insufficient material." We always take into consideration the point you mention and give the compositor the advantage every time. When we look at a piece of work we imagine that the visible material was all that he had to work with. This was true in your case, as you have, on a different plan, with the same material executed a very nice job, whereas before it had many faults. Your stationery now is very neat and we have no suggestions to make. The "balance" is excellent and the type harmonious.

GEORGE S. MURPHY, Mount Vernon, Ohio.—Your work is quite creditable, considering the experience you have had. You have plenty of room in which to improve, however. Your own stationery is very faulty. It has a harsh appearance and is not harmonious. The use of law italic on office stationery is inexcusable, and the ornamentation entirely out of place. The plan is also bad. Do not strive for "loud" effects. Try a note-head on this plan: In some plain, neat type, in the center of the heading, place your name, immediately underneath your business, in a trifle smaller face type than your name. Now, in light-faced nonpareil, place in the upper left-hand corner the words "With the Daily News," and in the opposite corner the address. Use some suitable type for the date line. In the W. A. Iles card the style type employed for the name

should not be tolerated, because it is misleading. The capital "I" is too near like a lower case "l." This would have been a nice, neat job, had you set Mr. Iles' name in plain type and set "Mount Vernon, Ohio," in some other type than law italic. Do not use such heavy rule for under-scoring lines as you used in the Brent letter-head.

J. S. HOTCHKISS, Oakland, California.—The plan of Poullain Bros.' card is good, but small, plain type should have been used for the two names. The word "Brothers" should have been spelled out in order to make the line of proper length. "Lofts" should have been much smaller and moved over and above the street address. Your business card is anything but good. The words "bill-heads" and "envelopes" should be in small, plain type. Your name should be moved down nearer the center of the card. "Artistic Card Printer" should be a smaller and shorter line. "Fine Business Cards" should be smaller, and "Orders Promptly Attended To" much less prominent. When you buy type again shun fantastic letters. Buy plain, neat type which there is no mistaking when you see a letter. The red on your card only added to its already too crowded appearance.

J. F. SHORT, with the Mysell-Rollins Company, 22 Clay street, San Francisco, California, submits sample No. 4 for criticism. The only criticism we have to make is on the



ornamentation about the panel. It is just a trifle profuse. But we think well enough of the job to reproduce it, because the plan is excellent and will suggest to many puzzled compositors the plan of utilizing the first two or three words in a paragraph of a circular to good advantage.

L. T. ROGERS, Hillsboro, Texas.—Two many of your jobs are over-ornamented. Do not waste your white space in this manner. To improve the Hooper note-head, take the ornaments off each end of "office of," take the two ornaments out in the next line. Set "J. J. Hooper, Manager," in nonpareil. In the next line remove ornaments between the words. Then place the two names in the upper left-hand corner. This plan of putting an ornament between

the words in a heading is very bad. You seem to have an idea that it is necessary to fill every particle of space on a heading with type. This is a great mistake. Break up your wording more. Place your unimportant, or secondary, sentences or lines in some convenient place, away from the main display, in such a manner that it will not detract from the main portion of a heading. It is always a good plan to use light-face, small type for this purpose. Study and make the best possible use of the material you have at hand.

DAVID S. WILLIAMSON, of the Brooklyn Citizen Job Rooms, Brooklyn, New York, sends the souvenir menu of Brooklyn Typographical Union, No. 98, for criticism. It is very artistic. Four leaves of heavy cardboard are printed in panels with as many tints, bordered with gold bronzed rule. In each panel the type matter is printed in ink of a darker shade than the tint. The whole margin is studded with *fleurs de lis* worked in bronze. The four corners are tied together with gold tinsel, surmounted on the front by a linotype matrix "M," indicative of "machine," and on reverse side by a 36-point Mural cap "T" for the "type" branch of the trade, thus signifying that the machine and type branches were equally well represented. The card was designed and supervised by Mr. Gene C. Holton, superintendent of the Citizen Job Rooms, and was executed by Mr. David S. Williamson. The work reflects much credit on both these gentlemen. Mr. Henry Nelson's press-work is not one bit behind the work of the other gentlemen. The letter-head is original and artistic. Would be pleased to see more of your work.

PRICES FOR JOB PRINTING.

Newspaperdom contains the following suggestions on job printing prices in newspaper offices, given at the annual meeting of the Michigan Press Association, by D. H. Bower, publisher and proprietor of the Buchanan (Mich.) *Record*: First, have some kind of a fixed price list, and have sand enough to stick to that list. It may seem aggravating to have a job get away from you and to see "the other fellow" capture it, now and then, but stiffen up your backbone, and you will win in the long run.

Second, encourage a sentiment among the readers of your newspaper to patronize a *newspaper* job office. When you have turned out an exceptionally nice piece of work, tell your readers all about it. Do not be afraid of using printers' ink to boom your business. You should practice what you preach.

Third, do not engage in cutting prices with competing offices in your town or city. Nothing is ever gained by cutting prices, such a policy being simply suicidal. The better way to do is to turn out a better class of work from your plant than is turned out by your competitor. Fix your prices at a reasonable figure, and then adhere strictly to them.

Fourth, establish an individuality about the work turned out by your office, always trying to fill each order promptly, as promised, and, if possible, in a little better shape than the preceding one. Use good paper and the very best inks you can afford in a job. Many a fine piece of composition has been completely spoiled by cheap paper and inks, many times making the work of holding the customer much harder.

BENEFIT OF THE INLAND PRINTER TO AN APPRENTICE.

I wish to give you my sincere thanks for the practical instructions received from studying your wonderful monthly. I subscribed for it last October and have more than got my money's worth already.—H. Irving Bean, Bristol, New Hampshire.

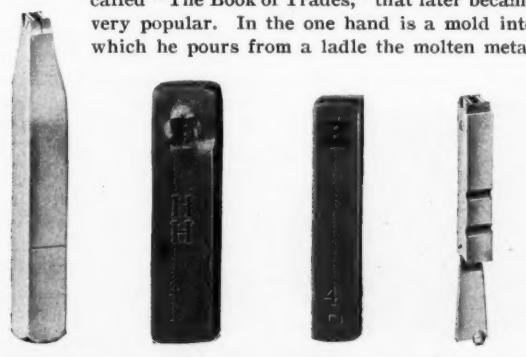
Written for THE INLAND PRINTER.

THE ART OF TYPEMAKING.

BY PI-CHING.

A NEW font of type that has just come from the foundry bears the label, "Old Style." The wrapper is taken off, and the bright letters stand in symmetrical rows on the galley ready to distribute. What assurance has the printer that this type, that now looks so regular, will not vary a hair's breadth, and so make or mar his work. For a variation of nine one-thousandths of an inch in one letter of the font will make a page, comprising say 2,000 of these bits of metal, unreadable by the time a dozen lines are set up. Ah! he has the reputation and skill of the modern type founder, with his army of expert workmen to guarantee the geometrical accuracy of every type from dot to dollar mark. But let us go back a little, say as far as the time when Jenson cast the type from which our old style was patterned. To be a printer in those days carried with it all the labor and responsibility of designing and manufacturing the type to be used in an office. No wonder the printers called it "That Divine Art," for to produce one of those magnificent old tomes that were the prized possession of the nobility and church in the Middle Ages meant the mastery of many difficult arts. Not only were the early printers their own editors and writers, not only must they be accomplished in diplomacy to escape the hampering restrictions of governments, but they must be their own press builders, and they must add to the art of composition, the artistic and skilled attainments of letter designer, punch cutter, and type founder.

To have conceived the idea of movable type does not entitle Gutenberg to the honor of inventorship, according to De Vinne. This idea had actually been suggested several centuries earlier. But to make a type mold that would work in practice, that would turn out whole fonts of type with perfectly uniform bodies aligning with exactness—that was the rub, and there lay the glory. The typecaster, as he was called, was therefore a most important member of the staff of the early printer-publishers. Sometimes he used the punches and matrices laboriously made by the master printer himself; sometimes, as the old account books show, the punches were purchased outright from some other—and perhaps more famous—printer. In the cut appears a gentleman who served as typecaster in one of the sixteenth-century offices. He was sketched as he was in the act of casting, by Just Ammon, then issuing an illustrated work called "The Book of Trades," that later became very popular. In the one hand is a mold into which he pours from a ladle the molten metal



heated in the furnace before him. His punches can be seen on the table at his side. The finished type drop into the basket at his feet. It is interesting to note that this same simple hand mold, altered but little in detail, remained in constant use for almost 400 years, a striking example of the slow growth of invention in the printing industry up to the present century. The picture on page 83 of THE INLAND PRINTER for April showed molding by hand as practiced at the beginning of this century by Binny, the noted American founder.

But the typecasters sit no longer in one corner of the job office. They have swarmed off by themselves, and have set up great establishments of their own. We are fortunate in having one of these modern plants spread out before us in the lavishly pictured description just issued as a souvenir under the title "One Hundred Years," by the MacKellar, Smiths & Jordan branch of the American Type Founders' Company, through whose courtesy we are able to furnish a number of our illustrations. This book contains much information of intrinsic interest and value on type founding, a subject that printers are not, as a rule, familiar with. For the benefit of those who may not see this handsome



A SIXTEENTH-CENTURY TYPECASTER.

work we review the steps, here set forth, in the art of type founding as conducted at one of the largest plants in the world.

The queen cell of this beehive of industry is the engravers' room. Here are assembled the experts upon whom rest the responsibility of creating the graceful designs and faultless proportions that help, more than anything else, to build up the reputation of the type founder. Here begins the first in the long series of processes that is to transform a mean metal into an "eloquent tongue of civilization." And the master key that is to set free the legions of type is the steel punch, or die, the first of the four figures shown herewith. The engraver, who is an artist, and knows both his tools and materials thoroughly, holds this bit of well-annealed steel under his lens and laboriously picks and cuts with his graver until the end grows into the clear definition of a letter. He experiments with it in soft copper, and makes many remeasurements and corrections before the desired perfection is reached.

The matrix is now to be made from the finished punch. This is done very simply. One "drive," as it is technically called, sinks the outlines of the letter into a short bar of copper, the bur raised round the edges by the drive is

smoothed away, and the matrix, as shown in the cut, is ready to be placed in the mold for casting. The private marks of the founder are added at one end of the matrix for the purpose of identification.

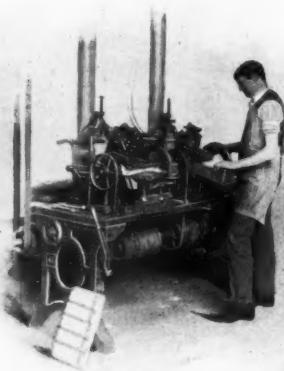
For making matrices of large cored type the electro-type method has been found to be most efficient. For this, instead of using a punch of hard steel, the letter is cut on a bar of soft metal, which is then placed in the copper bath. A shell of copper is deposited on the face, and when lifted off becomes in turn a matrix. The advantage of this method is that the matrices for whole fonts, ornaments, etc., can be made at one time and very inexpensively. It would not produce, however, the sharpness of outline required for script, italic, or other thin faces.

The matrix, it must be remembered, forms but one side of the mold. In casting it gives only the face of the letter. This, after all, is but a small part of what is essential to

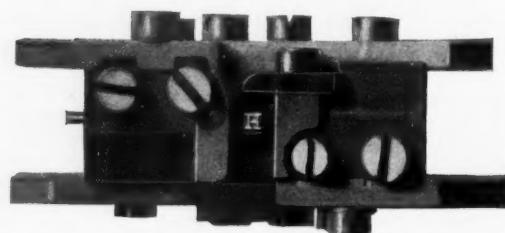
the complete type. There are yet the four sides to be standard as well as the height, else the product will not be a uniform interchangeable body. It is a delicate matter to make a mold that will meet these exacting conditions. The molten metal subjects it to extremes in temperature that have to be allowed for with the same skillfulness that a marksman takes into account the variable velocity of the wind.

The two pieces of steel that held the matrix of the

old and simple hand mold is now a mechanism of twelve or thirteen parts, made of hardened templet steel, perfectly ground, and screwed together with mathematical accuracy, and weighing about a pound. We learn that the variation of the one ten-thousandth part of an inch in the gauge of a mold is sufficient to condemn it. With equal care are all the minor points of the mold attended to. The cutting of each of the nicks requires the time of an expert a full hour, so essential is it to gain accuracy and to guard against burs in casting. The pin point must be adjusted exactly to the pin mark, else the type cannot be lifted out and discharged. The jet hole must be just the right size, or the molten metal may become chilled even in the minute space of time that it must fill the depths of the mold. The cut at the head of the page shows the mold as it appears with the matrix removed and the cast type ready to eject. The other cut is of one side of the mold, the half that produces the nicks. These molds, as can be imagined, form, with the punches, the most valuable of a type founders' resources. Not only are they kept in fire-



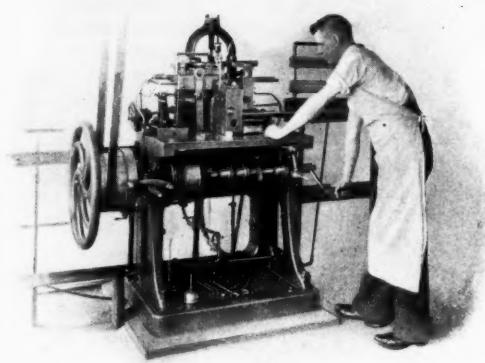
STEAM TYPECASTING MACHINE.



MOLD WITH MATRIX WITHDRAWN.

proof vaults, but the birth and history of each one is carefully registered.

Everything is now ready for the casting. In the metal vaults in the basement, the lead, antimony, and other ingredient metals are melted and thoroughly mixed before they are brought up to machines by which they are to be teased into final shape. In the olden time, this molten metal would have been poured from a little kettle direct into the hand mold, and the caster would then have given a dexterous jerk to throw the metal into all the recesses of the matrix, and with another quick throw has dislodged the newly made letter type. But the old method of turning out only two or three thousand types, or about ten pounds per day, could not hold its own against the modern, all but human, machine that delivers finished type at the rate of 80,000 pieces, or a hundred



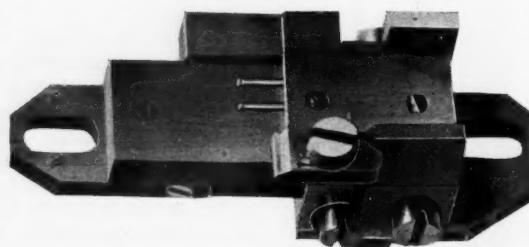
AUTOMATIC TYPECASTING MACHINE.

pounds per day, for a factory whose total output is a million pounds per year.

The hand casting machines were the first to supersede the primitive mold. The largest foundries have as many as sixty of these machines in constant operation. They are simple in construction, but are still the best machine for large job type requiring much metal, and for small orders, as they can be more quickly changed from one body to another, and otherwise more easily handled, than the more improved steam and automatic machines.

Body type is made principally on the steam casting machine, but within the last few years the automatic machine has come into use. This is indeed a wonderful invention. It does what no other machine can do—turns out with the precision of clock work, type all rubbed, finished and dressed, ready for the compositor's case, and at the same time reduces the amount of imperfect type from five per cent to one-eighth of one per cent.

The type is now ready for the finishing operations. The



ONE SIDE OF MOLD, SHOWING NICKS.

PRINTING AND PUBLICITY PROBLEMS.

BY MUSGROVE.

Herein will be criticised each month samples of printing intended to make publicity for the users thereof. The samples will be criticised from the technical point of view of the printer and the advertising expert. All samples for this department should be marked "MUSGROVE."

I WISH for the July talk samples of circulars and folders, also posters and show cards, that my readers, advertisers or printers may have used or printed during the past two months. I want to have the best for reproduction, with full credit, in this department. I want the printers to write me about the work they send, and I want the advertiser to do the same. The little personal touch often gives me the insight that otherwise I should be deprived of. Send everything to me, care of THE INLAND PRINTER.

THE BOWKER FERTILIZER COMPANY issues something unique in the way of a booklet about fertilizers. They use a fine half-tone on the first inside page, and then they cut out the cover so as to give the picture the effect of having a picture mat placed around it. The picture represents two farmers at rest, talking to each other, in the middle of a plowed field, and is evidently photographed from life. On the mat—as I shall call it—or cover beneath the picture is the legend, "Planting Time." The idea is excellent and can be utilized by printers to the advantage of their customers. Inside the booklet is well written and well printed. The only adverse criticism I would make would be relative to the use of wire staples. Wire staples always spoil a booklet unless it contains thirty-two pages or more. And one other point, the line engraving used in the text is not on a par with the half-tone. Advertising matter should be consistently good. Half and half is worse than all bad. It conveys a suspicion of accident in doing the good and ignorance in the other. Be careful of the little things.

WE are accustomed to consider that English printers have much to learn. Well, the rank and file have, in the matter of fashionable printing, and really tasteful and artistic type designing. Now and then, however, I receive from across the pond examples of printing that one might say are quite American. Mr. A. Arthur Reade, Stockport, England, sends me a batch of brochures and pamphlets that are quite up to the standard of our best American printers.



DRESSING TYPE.

jet of metal at the foot of the type is first removed by boys called "breakers," grooves are then cut in the bottom to make the feet, and the bur or other roughnesses are smoothed off by the dressers, who rub and polish each type on the flat circular stones before which they are seated, as shown in the illustration. Before any type can go into circulation, it must pass the rigorous censorship of the "picker," who, with magnifying glass, examines each letter for flaws and blemishes.

Finally comes the interesting work of assembling the type and the making up of fonts. The smaller sizes, 3½ to 12-point, are delivered to the stockroom in packages, the larger-sized bodies on wooden galleys, and job letters in bulk. The "dividing" is done by boys according to fixed schemes, the proportions being based upon the number of A's, in the manner so well known to the printing craft. It undergoes a fifth examination, this time to see if the proportion of the font is right, and is then taken from the "layout" tables in small galleys to the wrapping tables, where the font is wrapped and labeled, not to be opened to the light of day until it reaches its final destination.

Mr. Benjamin Franklin, Jr., of Typoville, is gazing contentedly on his new purchase of a font of Old Style. He knows he can receive by the next shipment, provided his credit is good, a hundred other equally attractive faces, or an entire new dress for his newspaper. Perhaps we had better leave him musing on what he would have done had he been a printer in the days of Columbus. Doubtless his reflections will lead him to congratulate himself that in these days an old-fashioned typecaster is not on the pay roll of the up-to-date printing office, and that, without the trouble of owning it, a million-dollar type plant is at his command.

LIKE A COMPASS TO THE MARINER.

THE INLAND PRINTER, of Chicago, is ever welcome to the *Herald's*, as it should be to every other newspaper desk in the country. Artistically and typographically, it is supreme among publications of the kind, while in the quality of its matter and in its usefulness to those for whom it is especially intended, it easily outranks all others. A printer without this journal is almost like a mariner without his compass.—*The Herald, Syracuse, N. Y.*



PICKING OUT IMPERFECT TYPE.

Here is a booklet printed at the DeMontfort Press, Manchester, which Mr. Reade calls "Publicity: How to Obtain It." The cover is a wove antique, olive green, and the type is a unique face in dark green. It is 8½ inches long by 3½ inches wide. Inside there are four pages, printed on enameled paper, in red and green. Mr. Reade says truly, among other things, in an interview reprinted from the *British Printer*:

"What other method of publicity have you tried?" we queried of Mr. Reade.

"Come, now, you're a bit too inquisitive," he replied; "but as there is nothing original in it, there can be no harm in telling you: I tried house-to-house distribution of leaflets."

"Then you believe in that method of securing publicity?"

"Most decidedly; it is the most direct way of reaching the people. The drawback to its effectiveness is that business men won't go to the expense of good printing. They think that anything is good enough to give away. In this matter they make a stupid blunder. At least twenty circulars or bills are left at every house weekly. As a rule, they are never read, but are consigned to the fire or to the dust bin. But an original circular, or a bright one, or a picture, would be read and circulated."

"Ah, you are up-to-date. If you can only succeed in impressing this upon business houses throughout the country, British printers will erect a statue to your memory."

"I don't want a statue, but"—as he rose and carefully deposited in the w. p. b. the couple of papers he had been "illustrating" with our blue lead—"I do want opportunities for printers with good ideas and taste."

And to this we gave an emphatic Amen.

I AM in daily receipt of letters from printers all over the United States complaining: "Advertisers will not pay a fair price for good printing—they want everything so cheap," as one of them recently put it. I asked him how he got his orders; what method he pursued to obtain the patronage of advertisers over the efforts of his competitors. I found that he used the time-tried arguments, "better facilities, better work," and then he came down to the plane of trying to beat the other man's price.

Tell me, if you do not educate the user of printers' ink in the use of good printing by showing him, by example, wherein good printing gives better results, how can you expect to convince him that price is not the prime essential? My printer friends, you must put something into your work that the other man cannot put into his. You must cater to your clientage. The users of printers' ink nowadays want ideas more than anything else. They want brains, and the printer who will study his client's business, work out an idea, make a good price on it, go to his client and present it, is the man who is going to get the orders, while the lower-price man figures and figures. Presswork is mechanical, composition varies but little, paper has a value—any printer can supply all of these at a certain sum and make a profit. He may be able to do it cheaper than you can. But if you can do as good work and do the thinking for your client besides, you have a tremendous advantage. Every day I have printers calling on me. They want my printing. They all talk price—they never talk anything else, except in a general way. If I talk price and commence to compare estimates, no doubt they go away and say I do not appreciate good work on a fair margin of profit. I know what I want, and as I ask the printer to do nothing but the mechanical work I do not pay him for any fictitious value.

But there are hundreds of advertisers throughout the country who do not know what they want. The up-to-date printer will suggest, and he will be able to carry out his suggestions. If it is a booklet, the up-to-date printer will be able to write one, illustrate it and deliver it complete. The client will appreciate it if it is good. The service will be unique—something Cheap Jones does not give, and cannot give. It is in that sort of service that printers will find old-time profits again. But if you talk your price against your competitor's price you can depend upon it your possible customer will not think of anything else but price.

BE careful when you copy another man's ideas. Be very careful lest you get the obvious parts and leave out the gist

of his idea. Be very, very careful that you do not put a pigmy idea in the garb of a giant or vice versa. I am led to say this from the fact that a circular issued by B. F. Owen & Co., of Reading, Pennsylvania, called "Eyes to the Front," is a palpable effort to imitate the clever and sometimes brilliant circulars that the C. B. Cottrell & Sons Company sent out some little time ago. Those circulars were clever, they were sparkling conceits in expression and idea. They depended entirely upon the how they said it. They insisted through the plainness of their typographic



CALENDAR.
Designed by Theodore Brown Hapgood, Jr.

appearance upon what they said and how it was said. They were successful because they were not disappointing. You felt repaid for having read them. But in this circular of the Reading printer one feels that the writer has tried to be smart and epigrammatic and clever, and has failed, and one feels like dropping the leaflet into the waste basket and saying nothing more about it—out of consideration for the fellow's feelings. Here's the circular's wording:

Eyes to the Front.

It is the simple story of the instinct of a fox that provides us with a theme and discourse. Do you know that Reynard, when closely pursued in the chase, seeks safe protection in the rocky fastness, but always turns about when once there and keeps his eyes fixed upon the outside or to the front?

This is the result of instinct alone; but it is the suggestion of preparation for any emergency.

Competition is abroad in the business world; and in the shape of superior work, lower prices, and prompter execution, is sharply pursuing the retailer, the jobber, the wholesaler, the manufacturer—in fact, the dealer or producer in whatever line. Thus controlled by a law inexorable, it is only the long-experienced, well-equipped man, with keen perception and EYES TO THE FRONT, that is ready to meet the wants of trade, and that rests secure in the protection his knowledge brings him.

Are you looking for printing that in character, style and attractiveness is superior in all respects? Do you want the touch of a master, to give tone and value to your wares, and that will speak out from the virgin sheet the word and worth that bring patronage? Just such work as this can you

secure in an establishment that has been forty years in operation, that has kept an eye open to all the advances and improvements of the trade, that has the latest approved machinery and men of wide experience in projecting and carrying into execution neat, trim and tasty methods of advertising.

Synonymous with these is the name of

B. F. OWEN & CO.,
Printers,
READING, PA.

The little speech about Reynard is all right, but where is the application to printing? Why did not the writer of this circular dovetail his Reynard introduction into his printing—making it apparent that the man who *was* wide-awake, with his “eyes to the front,” as he says, appreciated the value of good printing—printing out of the common, printing that was in advance of his competitors. That Reynard story is good, but there is an anti-climax in the last paragraph that makes the circular appear just a trifle ludicrous. Typographically considered, the Reading company’s circular is well done, being set in 12-point Caslon, double leaded, and printed on one side of the page of an 8 by 10½ folder.

“SHOE PORTRAITURE,” a booklet that the Illinois Engraving Company, Chicago, sends me, is well done both in the matter of illustrations and reading matter. I am not particularly impressed, however, with the cover. It lacks distinction, and is not as well printed as it might be. The wire stitching spoils the general effect, as vide my criticism of another booklet in another portion of this talk.

THE HILL PRINTING COMPANY, Eustis, Florida, sends out a booklet “Printing: How it Should be Done.” The booklet is well printed and arranged inside, but the cover is an abomination. It is an arrangement in borders and Collins ornaments. I count three styles of borders, and three styles of ornaments, besides two faces of type. In view of this the announcement on the second cover page—“If you are looking for printing that is attractive, neat, tasty—something that is first-class in every respect—that is the kind of printing that we produce—at reasonable prices, too,” must seem somewhat incongruous. The reading matter is good, clear cut and straightforward. It is modeled on a booklet issued some time ago by the *Lotus Press*, of New York City, in some instances copied word for word.

IN June will come catalogues and booklets—and a few words to printers about solicitors.

NOTES AND QUERIES ON ELECTROYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electroyers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

SUBSTITUTE FOR STEREOTYPE METAL.—A composition for stereotyping has been recently invented for which superior merit is claimed. The material is called flintline. It is apparently of the nature of celluloid, but the inventor claims it can be restereotyped without injury. The cost of the material is only about one-third that of celluloid.

STEREOTYPING MACHINERY.—The M. Co., of Virginia, writes: “What is the best stereotyping machine to purchase and from whom can we purchase it?” *Answer.*—As it is not stated just what kind of a machine is wanted, it is not practicable to give a definite reply to the question. Would suggest that you write to some of the manufacturers who advertise in this journal, stating your wants. From the replies you will receive I do not doubt but you can select a machine that will suit your work.

KAOLIN PLATES.—Swape Brothers, Cresson, Pennsylvania, ask: “Do you know anything of Kaolin plates?” *Answer.*—Kaolin or chalk plates are thin steel plates coated with a chalk-like composition. The design is traced on the

plate with a sharp-pointed tool which cuts through the composition down to the metal. The matrix thus made is cast in the same manner as a paper matrix except that the metal is used very hot. The spaces between the lines are deepened in the stereotype with a graver or router. Chalk plate engraving is the quickest process in existence, and in this fact is found its chief value, although in the hands of an artist very creditable results may be obtained. The process has been patented and is in constant litigation. The March number of THE INLAND PRINTER contains an interesting article on this subject, as well as a sample of chalk plate work.

IRON ELECTROTYPE.—A subscriber writes: “I have been told that iron electrotypes are much more durable than copper. Do you know anything about it?” *Answer.*—At the World’s Fair the Russian government had an exhibition of State Papers under the charge of Herr Georgius Hogenfelden, chief of the government engraving department, which included among other objects of interest a series of iron electrotypes, from which it was alleged 1,000,000 impressions had been taken. The electrotypes were still in fair condition. The writer was assured by Herr Hogenfelden that most of the Russian state papers were printed from iron electrotypes because they were not only more durable, but more economical in first cost. Samples of electrotypes which had not been used were also on exhibition. These were of a beautiful light gray color and had an appearance like satin. We are not aware that iron electrotypes are made anywhere in this country, although steel facings are sometimes given to copper electrotypes. It would seem that there is a field here for some enterprising electrotyper which might be worth cultivating.

STEREOTYPING TABULAR WORK.—F. Bros., Massachusetts, write: “We do considerable commercial work and have trouble with jobs containing brass rule and leaders. After beating as evenly as possible we find that the rules are high when cast. We use the best of beating brushes, our own matrix paper, etc. Can you give us any points which will enable us to bridge over this trouble? How many tissues ought to be used on matrices for work of this kind; also is it best to let them season a few days or use as soon as made up?” *Answer.*—Your trouble is due to lack of proper justification. Unusual care should be exercised in locking up jobs of this description, and even then it is not always possible to prevent rules from working up. The same difficulty often occurs when printing such jobs from type—that is to say, the rules work up on the press just as they do under the brush. The remedy is to lock up the form as carefully as possible, then if the rules persist in coming up, lift the matrix carefully from the high rule and plane it down, observing great care, of course, to get the matrix back properly. The beating should be done lightly; not less than four tissues should be used on the matrix, and it would do no harm to use five or six. It is immaterial whether your flong is used at once or after seasoning a few days, provided your paste is of such nature that it will not deteriorate with age.

CONCAVE STEREOTYPES.—R. C. J., Columbus, Ohio, wants to know what causes stereotypes to concave, and asks for a remedy. *Answer.*—There are several causes for concaved stereotypes. If the concave is in the matrix it is probably caused by hard-drying blankets and insufficient squeeze on the steam table while the matrix is drying, or, if a very thin matrix is used the pressure of the metal in casting will sometimes force down the spaces around the large type, or other black surface, to an extent sufficient to cause the center of the type to spring up slightly, thus forming a depression in the cast. If the matrix is not defective, the depression in the cast is caused by the shrinkage of the metal away from the matrix in cooling. This may be due to

one or more of three causes. The metal may be too hot, or it may contain too much tin, or the casting box may be tilted in the wrong direction, i. e., so that the pressure of the metal is against the back or cover of the box instead of against the matrix. The casting box should never be in a perpendicular position, but should lean a little in such a way that the matrix will be on the under side. The tendency will then be for the metal to shrink away from the cover rather than away from the matrix.

STEREOTYPING IN COUNTRY OFFICES.—Advertisers in country newspapers are introducing a new feature in their business by supplying matrices instead of electrotypers to publishers who are provided with stereotyping plants. This method accomplishes a material saving to the advertiser and is incidentally of advantage to the publisher who is prepared to do stereotyping, because, everything else being equal, he will naturally be preferred to his competitor who is not so well equipped. The new departure is growing in popularity and will no doubt have the effect of increasing the number of stereotyping outfits in the country. In this connection we reproduce the following from *Newspaperdom* as being both wise and appropriate:

"The owner of an adequate stereotyping outfit always possesses an enormous advantage over his competitors in figuring on work requiring extended press runs, and this has been realized to such an extent that it has not been difficult for the makers of cheap stereotype machinery to sell their wares to the trustful printer. There are a number of so-called stereotype outfits on the market, all of which claim to fill the requirements, but if the buyer would use the same good sense in purchasing a stereotyping plant that he does in buying a press, there would be much fewer failures to record. It is simply impossible to sell an intelligent printer a press that is not adapted to his work, no matter how cheap it is. It is an easy matter for a man to buy a twelve-dollar press and a little type, and start in to do a first-class printing business. He can produce printed matter of a fair quality, but he will not make any money, because he lacks the facilities to conduct the business on a profitable basis. This is but a fair illustration of the results obtained from an ordinary fifty or even one-hundred-and-fifty dollar outfit for stereotyping, the work of which may be compared with that of the twelve-dollar press. It is simply impossible to build the necessary machines for stereotyping for any such money. A stereotype outfit that will answer the requirements of a fair-sized printing office will cost as much as a good press—\$350 or \$400—and will be worth all it costs, because it will do all that it should do and all that the printer expects it to do."

CLEANING STEREOTYPE METAL, THICKNESS OF ELECTRO-TYPES, ETC.—"Knowledge" writes: "As subscriber and thoughtful reader of the 'Ink,' I desire to ask you a few questions. Have about 2,200 pounds of metal, used twice a day, run soft and cold, yet it blows (holes half inch) along saw edge. I clean it once a week. There is a stereotyper in an adjoining town who tells me he dries a matrix—*heavy backing sheet*—in 2½ minutes with 30 pounds of steam, no gas dryer. Is this possible? I have always had more or less trouble with wood base electrotypers. Why is it that electrotype foundries will send out a set of electrotyped ads. the shells of which vary from 12-to-pica to 2-to-pica? I cast my bases and if I use same base on two shells it is high or low. What is the cause of this? Would it not be possible to overcome same and have all electrotypers uniform? The boss of the concern furnished a box of some sort of greasy preparation—graphite looking—which he desires I should use for cleaning. I used it once only, for it does not reduce the dirt to fineness, but gathers in a huge lump in middle of the pot. Not caused by metal being too cold. Had I not better stick to old-fashioned way of burning off?" *Answer.*—Stereotype metal becomes hard with continued use

and should be softened occasionally by adding a little refined lead. Some judgment should, of course, be exercised not to get the metal too soft. If this does not prove a remedy for your trouble it may be that your metal has separated, i. e., the antimony separated from the lead. As the ordinary casting heat of stereotype metal is not sufficient to melt antimony unless mixed with other metals, it remains in crystals and retards the flow of the metal. The remedy for this trouble is to bring your metal to the degree of heat necessary to melt antimony, stirring it thoroughly until it is certain that the metals are again intimately mixed. It is impossible to say, without personal examination, just what your special difficulty is. If neither of the remedies suggested prove efficacious we would advise you to exchange



Poster Design by Chas. H. Woodbury, Boston.

the metal with your manufacturer for a new batch, which can probably be done at slight expense. We never heard of a matrix being dried in 2½ minutes with 30 pounds of steam, and it would require ocular proof to convince us that it can be done. By using a very dry paste and dry paper, such as is employed in machine work, and molding from linotype forms which contain no water, it might be possible to dry a matrix in the time mentioned with sixty to eighty pounds of steam, but with thirty pounds only, all other conditions being favorable, we should say that not less than five or six, and more likely eight or ten, minutes would be required. The Chicago electrotypers have recently adopted a uniform standard for the thickness of book-plates, and it may be that the next step will be the adoption of a standard for wood-mounted electrotypers. At present competition has so reduced the prices for electrotyping, particularly advertising plates, that the manufacturer is forced to make his plates as thin as possible to realize a profit from his work. Some kinds of plates will stand shaving thinner than others, hence the lack of uniformity. The compound you describe for cleaning metal, if it is what we believe it to be, is highly recommended by a number of stereotypers. If it is not satisfactory you should write to the manufacturer, explaining the difficulty. Metal should be cleaned as often as it becomes dirty. Dirt should be burned out of floor sweepings, before putting in kettle.

HARVARD OLD-STYLE ITALIC

8-2

30 POINT

6A 12a \$4.25

*«Bountiful Spring»
Prosperous Outlook
for Season of 1897.*

9 POINT

20A 34a \$2.50

*«And Spring has come from softer vales,
Across my cottage home,
With sephyr soft and balmy gales,
And flowers upon the loam,
With love and joy that are of Spring,
When Spring is in her bloom,
And vines that round her softly cling,
All shorn of Winter's gloom.»*

18 POINT

10A 31a \$3.25

*«The very kine with mellow eyne, have told it in their lowing,
And Love atilt across the field, his Spring-tide trump is blowing;
The very air, the birds that pair, e'en sweetly waving grasses,
Have told the tale from hill and dale, alas, and lovely lasses.»*

8 POINT

24A 36a \$2.50

*So, hallow the memory of the old battle flags,
For mute they appeal from their tatters and rags;
Keep them, love them, cherish them aye,
They rose in the fight when the Blue met the Gray,
And taught the wide world America shall be
«The land of the brave and the home of the Free.»*

12 POINT

18A 30a \$3.00

*H*OW black it grew! The sun was hidden,
A very night without her stars;
The lightning like a warrior's sword-blade,
Cut all the sky like flashing bars.

1234567890

14 POINT

16A 26a \$3.00

*«O ZEPHYR sweet and low,
Again thou art coming,
Thy spring-song humming.
Soon, soon, soon,
Soon will the violets blow.»*

10 POINT

20A 34a \$2.75

*«And I had said the Spring would come
With rarest balms and flowers,
And all the birds from farm and fold,
Have told it to the hours;
The robin here, the swallow there,
The blackbird in the bushes,
The brownie rich of rarest song,
Where songful brooklet pushes.»*

6 POINT

32A 42a \$2.25

*«Good morning, May! a little cool,
But time I wove, I wot,
Was never cold when you came round
By softer breezes caught;
You gave us flowers, and May-queen maids,
With hue of love and health,
You crowned the year in flowered 'ray
With balms and Lydian wealth.»*

24 POINT

7A 15a \$3.50

*Features that Recommend the
Harvard Italic Series
STRENGTH & BEAUTY*

Originated and Manufactured by American Type Founders Co.

In Stock and for Sale at all Branches and Agencies

54 POINT

4 A 9 a \$10 00



LAUREL WREATH NO. 9 \$1 25 NET

72 POINT

3 A 6 a \$12 00

Manifold Lenten Rambles The Students' Pastime

30 POINT

5 A 14 a \$6 00

18 POINT

9 A 22 a \$4 50

Steamers leave Quickmont on the seventh day of each month. Decorated leaflets furnished upon application

10 POINT

14 A 40 a \$3 50

Esteemed citizens of the City of Brotherly Love who have but a limited time at their disposal and desire to accomplish much in the way of sight-seeing at a small expense, should avail themselves of this opportunity for visiting Interesting Places.

Grand Cruise to one of the most luxurious caves in Bahia Honda

42 POINT

4 A 10 a \$8 00

The correct Route imparted to none but Hotel Guests

48 POINT

The most comical
Troupe of Mimics
famous in the art
has been secured
to amuse tourists

4 A 10 a \$9 00

ELECTROTYPE LAUREL WREATHS MADE IN NINE SIZES
SEND FOR SPECIMENS

60 POINT

Herbaceous Groves Explored
Midsummer Excursion

4 A 9 a \$11 00

12 POINT

14 A 40 a \$4 00

Nothing has been left undone to make this one
of the most pleasant Excursions of the season.
Unprecedented opportunities offered to scientific
and professional men for Midsummer Pastimes

24 POINT

7 A 16 a \$5 00

Another most interesting feature
introduced by the management of
this Company is the distribution
of Noiseless Repeating Rifles to
children accompanied by parents

36 POINT

4 A 12 a \$7 00

Tickets can be had
one day in advance.
Send to the nearest
office for terms, etc.

8 POINT

14 A 40 a \$3 00

A journey into the interior of the Island will give an idea of the great
fertility of the land and the Luxuriance of its Vegetation. Every inch
of ground is cultivated, and Olive, Fig and Orange Groves abound. It
affords much Pleasure to both young and old to see the large number
of Harmless Monkeys, and to watch their Antics as they leap from
Branch to Branch in pursuit of each other. Over 2,940,371 of these
little mischief makers have been caught and carried away by Visitors

Order from the Branch House Nearest your Place of Business

5 A 8 a

48 Point Topic

\$7 75

UNIFORM MAKERS

Bronzed Medal

20 A 40 a

8 Point Topic

\$2 75

IMPORTANT COMMERCIAL INFORMATION

The Geographic Survey Department of the United States
Expensive and Unscientific Experiments Performed

24 A 50 a

6 Point Topic

\$2 50

EXHIBITION OF FAMOUS EGYPTIAN STATUARY

Lecture Delivered on Portraiture Illustrated with Stereopticon Views
Dowered with Ethereal Loveliness She Bewitched the Town

1234567890

TOPIC SERIES.

PATENT PENDING.

5 A 8 a

36 Point Topic

\$5 10

INTERNATIONAL

Government Situations

4 A 5 a

72 Point Topic

\$9 60

10 Point Topic

\$3 00

PRINCIPAL INVENTIONS PATENTED

Experiments for Perpetual Motion Unsuccessful
Many Corporations Financially Embarrassed

15 A 30 a

12 Point Topic

\$3 15

IMPROVED CITY PROPERTY

Enormous Railroad Building Being Erected
Beautiful Boulevards and Driveways

Fine Mansion

8 A 12 a

24 Point Topic

\$4 10

CONCERT DIRECTOR

Experienced Music Teachers

10 A 20 a

18 Point Topic

\$3 50

TENNESSEE LEGISLATURE

Beautiful Paintings of Mountains
New Southern Plantation Song

4 A 6 a

60 Point Topic

\$8 50

SOUTHERN MICHIGAN

Milwaukee and Columbus

Manufactured by BARNHART BROS. & SPINDLER, Chicago, Ill.

FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST. PAUL; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; GREAT WESTERN TYPE FOUNDRY, OMAHA.

CONDENSED GOTHIC No. 1



MOST COMPLETE SERIES MADE—CAST ON STANDARD LINE

5a 4A, \$10.00

72-POINT CONDENSED GOTHIC NO. 31

L. C. \$4.10; C. \$5.90

Narrow GOTHIC Face 6

8a 4A, \$6.40

54-POINT CONDENSED GOTHIC NO. 1 L. C. \$3.25; C. \$3.15

8a 5A, \$6.00

48-POINT CONDENSED GOTHIC NO. 1 L. C. \$2.90; C. \$3.10

USEFUL Series 5 Uniform LINING 72

9a 5A, \$4.50

42 POINT CONDENSED GOTHIC NO. 1 L. C. \$2.25; C. \$2.25

9a 6A, \$4.00

36-POINT CONDENSED GOTHIC NO. 1 L. C. \$1.90; C. \$2.10

IMPROVED Letter 16 Made in ALL SIZES 30

5a 4A, \$8.75

72-POINT CONDENSED GOTHIC NO. 1

L. C. \$3.50; C. \$5.25

Modern SPECIMEN Lines 8

18-POINT CONDENSED GOTHIC NO. 1
26a 16A, \$3.00 L. C. \$1.50; C. \$1.50SYSTEMATIC TYPE FOUNDING
Better Methods of Working 3512-POINT CONDENSED GOTHIC NO. 1
44a 24A, \$2.50 L. C. \$1.25; C. \$1.25DISPLAYS THE MOST COMPLETE SERIES
Fifteen Sizes of this Useful Face Shown 608 POINT CONDENSED GOTHIC NO. 1
40a 26A, \$2.25 L. C. \$1.10; C. \$1.15RECUTTING, REMODELING AND IMPROVING PLAIN FACES
Increasing the Merits of the Bread-and-Butter Styles 7930-POINT CONDENSED GOTHIC NO. 1
12a 7A, \$3.50 L. C. \$1.80; C. \$1.70SUPERIOR GRADING
Fine Proportions 9224-POINT CONDENSED GOTHIC NO. 1
20a 10A, \$3.20 L. C. \$1.65; C. \$1.55STANDARD LINE FACES
Welcomed by Printers 4814-POINT CONDENSED GOTHIC NO. 1
38a 20A, \$2.80 L. C. \$1.40; C. \$1.40EVERY CHARACTER ON UNIT SETS
Particular Attention Given Widths 1410-POINT CONDENSED GOTHIC NO. 1
44a 25A, \$2.50 L. C. \$1.25; C. \$1.25STANDARD LINE IS THE ONLY PROFITABLE TYPE
Printers Can Save Labor and Money by its Use 506-POINT CONDENSED GOTHIC NO. 1
45a 28A, \$2.00 L. C. \$1.00; C. \$1.00THIS SMALL SIZE OF CONDENSED GOTHIC IS VERY DESIRABLE
Required for Box-Headings, Railway Time-Tables and the Like 20

6a 4A, \$7.00

60-POINT CONDENSED GOTHIC NO. 1

L. C. \$3.40; C. \$3.60

Complete FOUNDING System 3

Cut and Manufactured Solely by INLAND TYPE FOUNDRY, 217-219 Pine St., Saint Louis

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES MCCORMICK.

The contributions to the printing art by inventors have been numerous and varied during the month of March.

The type-distributing machine of Fig. 1 involves improvements covered by patent to Paul F. Cox, of Chicago, Illinois, who has assigned to the Cox Typesetting Machine Company, of same place. This patent has especial reference to the mechanism for imparting an intermittent movement to the test plates, and to the mechanism for insuring registry of the test plates with the type channels. In this machine the reservoir for undistributed type is non-rotatable, and the type to be distributed are contained in holders which are set in position over channels in said reservoir, and when the operator sees that the types have all passed from the holder, he replaces it by another, which can be done without interrupting the operation of the machine, as the channels hold enough type to enable the operation to continue while the holders are being changed.

Fig. 2 shows a front view of a machine for forming stereotype matrices, involving improvements made by Jerome B. Bell, of Wilmington, Delaware. The type bars, which are hooked or strung upon the ways and may be lifted away at any time, are used successively, instead of certain ones being used over and over again. The ways are arranged in two series, having their lower assemblage portions arranged at different elevations and in two vertical planes, and their upper distributive portions also arranged at different elevations and in two vertical planes which correspond with their respective assemblage portions. The type bars travel along the ways and have the characters disposed upon opposite edges. A vertically movable galley receives the assembled type and distributes the type bars upon the ways. The ways and galleys have other novel features.

The typesetting machine of Fig. 3, which is a vertical section, involves the invention of Richard J. Moxley, of Brooklyn, New York, who has assigned to the Empire Typesetting Machine Company, of New York City. The improvements are applied to that class of machines in which a vertical case is used, resting upon a cradle standing upon a supporting bar and containing the type in channels, and from which the type is removed by means of a type plunger actuated by a lever operated by the depression of a key. The plunger forces the last letter in each channel forward, whereupon it is allowed to drop by gravity through grooves into the raceway where the types are assembled and along which they are driven by suitable mechanism. The improvements render the action of the levers, actuating the plungers, more delicate and capable of adaptation to the touch; and also utilize the power in the machine for facilitating the operation of the finger keys.

The printing press of Fig. 4 involves the invention of Almanzer Gaines, of Mendon, Michigan, who has assigned three-fourths to Otto W. Seeb and Charles W. Seeb, of same place. In this press the impression cylinder is given an intermittent motion, revolving as the type bed moves forward and remaining stationary as the bed is reversed. This is accomplished by a particular locking and unlocking mechanism, which insures accurate working of the cylinder and prevents it moving from its correct position. The inking rollers are mounted in a reciprocating carriage, which economizes both power and floor space, and makes it possible to use a smaller cylinder and a shorter bed and rack.

The printing machine shown in Fig. 5 embodies the invention of Walter Scott, of Plainfield, New Jersey. The invention is applied to machines having a number of presses arranged one above the other, with the web holders at one end and the deliveries at the other. The invention covers the arrangement of the paper rolls in such manner that one or more may be placed in position without disturbing the others, or anything else already in use, and securing free access to all the parts of the machine while printing or making up. The footboards, on which the workmen stand, are pivoted so as to be swung out of the way, thereby permitting free access to the working parts.

The printing press of Fig. 6 is the invention of Charles G. Harris, of Niles, Ohio, and is intended to print both sides of a sheet of paper in one revolution of the paper-carrying roll or cylinder. The upper cylinder carries two adjoining sets of type and the lower roll forms part of the paper feed. Said lower roll has a spring-held shaft carrying holding pins, for engaging one end of a sheet of paper, which hold the same while the roll is being rotated, the other end of said sheet being free and allowed to fall away from the roll and again be brought into contact therewith by its reverse side outward, the holding pins being released from engagement with said sheet as the sheet is about to be printed the second time, and instantly engaging the end of a second sheet, which latter is also carried around with the roll and reversed during the rotation thereof.

David I. Eckerson, of Worcester, New York, is the inventor of the web perfecting printing press of Fig. 7. This invention consists, among other things, in having two inclined type beds suitably supported, and in having independently constructed carriages carrying the impression cylinders with positive connections between the carriages. Thus constructed, the press occupies but little space, the type is quite accessible and not liable to displacement. Though independent, the carriages mutually operate to perfect the printing; they are simpler, cheaper, and in operation counterbalance each other, thus conserving the operating power. Other details of improvement are involved.

Alexander S. Capehart, of Bismarck, North Dakota, has produced the casting mechanism shown in Fig. 8, for typesetting and line-casting machines. The flame for heating the casting pot is replaced by an electric heater, which avoids the undue heating of adjacent parts of the machine, and maintains the metal in the pot at the required temperature. The molten

metal is conveyed from a source of supply independent of the machine to the pot, by which it is properly delivered at predetermined intervals and in the required quantity to the mold, and the metal in transit is maintained in proper molten condition by an electric heater. The melting pot is designed to connect by a plurality of electrically heated pipes with the casting pots of a group of line-casting machines, thus supplying all the pots from a single vessel in which the metal is melted. A plunger in each casting pot serves to open and close communication between the pot and pipe.

Fig. 9 shows a matrix or intaglio type, for typesetting and line-casting machines, also invented by Alexander S. Capehart, of Bismarck, North Dakota. The matrix consists of a compound metal body so constructed that the characters can be formed directly in copper or other soft metal, while the edges, ends and sides of the matrix are of a harder metal which will resist wear.

The type mold of Fig. 10 is the invention of William F. Capitain, Louis W. Klute and George F. Wells, of St. Louis, Missouri. This mold is constructed to produce type without the usual jet formed by the mold gate, and with a groove formed in its bottom, thus avoiding the necessity of breaking off the jet and forming the groove after the type comes from the mold, the mold having a cutter to remove the jet before the type is removed.

The typesetting case of Fig. 11 is the invention of Louis K. Johnson and Abbot A. Low, of Brooklyn, New York, who have assigned to the Alden Type Machine Company, of New York City. The figure is a plan of a single type channel holder, showing the types and space partly advanced. The several types forming a word or combination are arranged in a single channel of a width equal to that of a single type, the letters resting upon each other upon the "flat." A space channel is arranged alongside the other channel and a forwarder pushes a word and space simultaneously from said channels. Means are also provided for deflecting the "space" onto the "word."

The printing attachment for roll-paper holders of Fig. 12 is the invention of James E. Marsden, of Fond du Lac, Wisconsin. This attachment is intended to be applicable to all kinds of roll-paper holders and cutters, and comprises the pivoted supporting frame, spring-pressed toward the paper roll, and carrying the printing roll and inking rolls. Ink is supplied to the rolls by the distributing brush having ink-conveying passages leading from its back to the bristles, the brush thus evenly distributing the ink on the rolls. Friction bands on the printing roll bear upon the inking rolls and paper roll, the draft on the latter causing the printing and inking rolls to rotate and perform their functions.

The punching attachment for printing presses of Fig. 13 is the invention of William E. Dillingham, of Los Angeles, California. The punch is applied to the tympan of the press, and is operated by the "furniture" of the form in its descent by striking a projection of its upper member. The object is to provide convenient means for neatly punching holes in programmes, cards, etc.

Fig. 14 shows a type holder patented to John L. McMillan, of Ilion, New York. This holder is especially adapted for "spaces" and to form an adjunct to a type-justifying machine, wherein "spaces" of one thickness are automatically replaced by others of greater thickness. The holder consists of two resilient, flexible metal bands attached to and wound upon a drum, with the "spaces" between them. These bands are fed by draft upon one of them, and are taken up by another drum after the "spaces" have passed to the control of the justifier, or other device. A fixed and a movable guide are employed, together with anti-friction rolls which properly direct the holder.

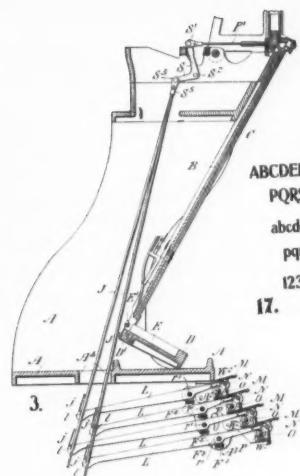
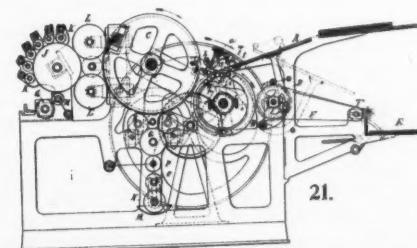
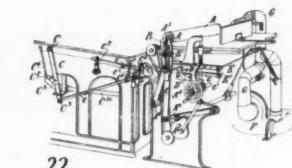
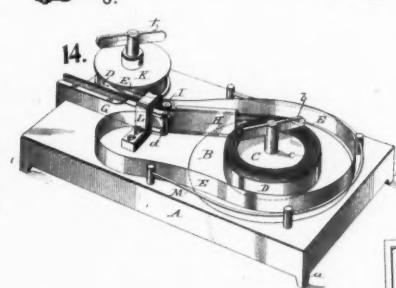
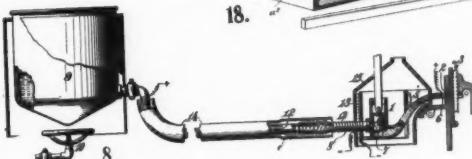
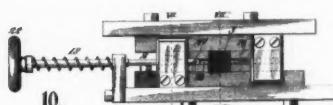
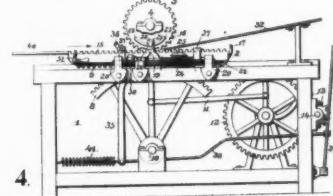
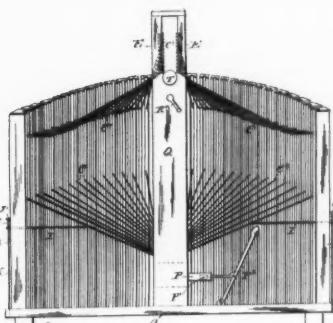
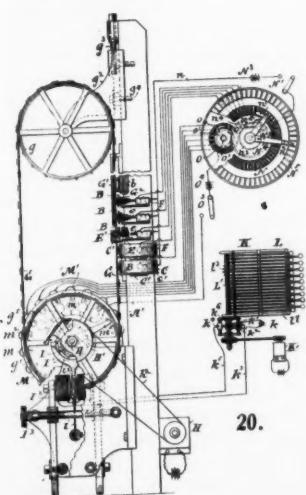
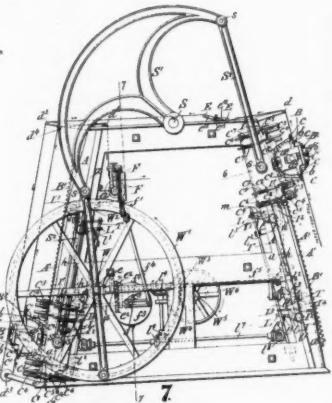
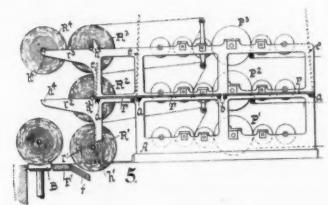
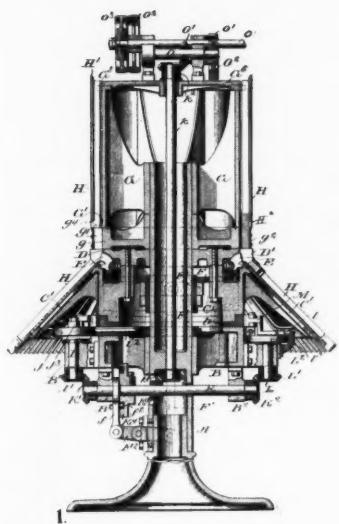
The rule case of Fig. 15 is the invention of Joseph W. Faxlanger, of Buffalo, New York. The shape of the compartments of the case is clearly shown, and its use will be apparent. This structure of case is intended to avoid the waste of time and confusion resulting from different sizes of rules getting into the wrong compartments, and when the rules are properly disposed they are held in convenient position and prevented from falling over by the shape of the walls.

The Mergenthaler Linotype Company, of New York City, has come into possession, by assignment from the inventor, Henry F. Meistrell, of Brooklyn, New York, of the slug-trimming attachment for linotype machines shown in Fig. 16. One part of the invention relates to the adjustment of one of the trimming blades so as to enable slugs having an overhanging character to be properly smoothed without disturbing such character. Another part of the invention has reference to the means for adjusting the knives, whereby the distance between them may be speedily varied so that slugs of varying thickness may be trimmed, such as agate, nonpareil, etc.

The font of type of Fig. 17 is the subject of design patent to Herman Ihlenburg, of Philadelphia, Pennsylvania, who has assigned to the American Type Founders' Company, of Newark, New Jersey. The leading feature of this font resides in the thickened and rounded ends in place of the usual serifs, which enable the letters to be placed very close together and yet be easily readable. Individual letters have other peculiarities which immediately appeal to the eye.

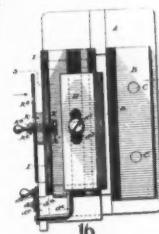
The type galley shown in Fig. 18 is the invention of Benjamin K. Davis, of Hendersonville, North Carolina, who has assigned one-half to George H. P. Cole, of same place. The mechanism clearly shown dispenses with the furniture and quoins now used for locking the composition and provides a cheap device which operates accurately and has its operative parts attached to the galley. Moreover, the galley can be quickly locked and simultaneously with its adjustments.

Fig. 19 shows a composite lithographic stone invented by Ferdinand J. Kallenbach, of Brooklyn, New York. The edges of several small stones are

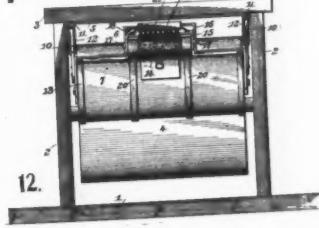
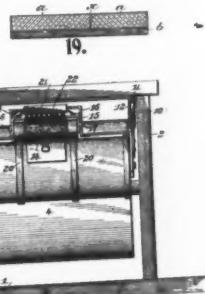


ABCDEFGHIJKLMNO
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pqstuvwxyz
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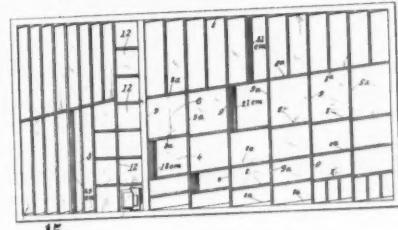
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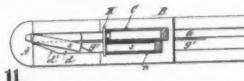
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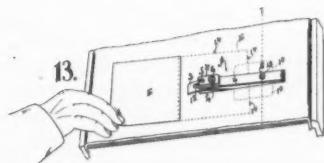
19.



20.



11.



13.

PATENTS OF INTEREST TO PRINTERS.

united by cement and then mounted on a backing of slate to which they are cemented. This backing ties the stones together, and as it expands substantially to the extent of the stones, the joints are not liable to open under changes of temperature. This backing also adds strength. Thus a large stone is produced without the disproportionate increase in price.

The printing mechanism of Fig. 20 involves the invention of Frank A. Graham, of New York City, who has assigned to James D. Stevens, same place. The invention relates to apparatus for indicating quotations of stocks, securities, etc., by printing upon paper ribbons or strips. A single type belt is employed and electromagnetic means control the same for bringing the different characters in juxtaposition to any one of a series of strips which are arranged, and fed along, side by side. The type belt is moved transversely to the paper strips.

The printing press of Fig. 21 involves the invention of Joseph Krayer, of Johannsberg, Germany. The press is of the rotary type and the plate cylinder and press roller have the relative proportionate dimensions of three to two, each roller having the same circumferential velocity, and have, respectively, one-third and one-half of their surfaces arranged to co-operate. Other improvements relate to the sheet-gripping mechanism, insuring accurate work.

The paper-feeding mechanism for printing machines shown in Fig. 22 includes the improvements of David Carlaw, of Glasgow, Scotland. The invention is applied to the form of paper-feeding mechanism having a trunk within which is created a partial vacuum, causing the sheets to come in contact with the trunk and be moved by it to the desired point. Stop-motion mechanism is added to the machine, and the trunk carries means arranged to be moved by the vacuum pressure for stopping the machine when such pressure is reduced.

PICTURE POSTERS.*

THE modern artistic poster movement undoubtedly had its origin in Paris some fifty years ago, and, indeed, as early as the year 1836 we find a really distinguished French artist, Lalance, producing a poster. Contemporary with him we find the names of Raffet, Gauche, Gavarni, and last, but not least, Johannot, who designed a poster, or *affiche*, for an illustrated edition of "Don Quixote," in which the "very perfect, gentle knight" is represented with a grotesqueness that would certainly have astonished Cervantes himself. To come down to modern times, it is generally admitted that Jules Cheret is easily the leader in the matter of poster designing. He is, in fact, called the father of the modern poster, or the poster poet. He was born at Paris in 1836, and early went to England in the employ of Rimmel, the celebrated perfumer. Mr. Charles Hiatt, in his book of "Picture Posters," says of him: "It may be that men of rarer, of more fascinating talent have devoted themselves to the poster, but none of them can compare with Cheret in the magnitude and curiosity of his achievement. Many have produced charming wall pictures; nobody, save Cheret, has made an emphatic mark on the aspect of a metropolis. Paris without its Cherets would be Paris without one of its most pronounced characteristics; Paris, moreover, with its gaiety of aspect materially diminished. The great masses of variegated color formed by Cheret's posters greet one joyously as one passes every hoarding, smile at one from the walls of every café, arrest one before the windows of every kiosk. Blazing reds, hard blues, glowing yellows, uncompromising greens, are flung together, apparently haphazard, but in reality after the nicest calculation, with the result that the great pictures, when on the hoardings, insist positively on recognition."

To turn to another eminent artist, the man who designed the famous "Sun of Austerlitz" poster, with its "Paderewski" horse, as I have heard it called. Let me say a few words in praise of Eugene Grasset, a younger man considerably than Cheret, but possessing characteristics and possibilities unknown by his elder brother. He is a paragon of versatility, there are literally no bounds to his comprehensiveness. He has designed everything, from book covers to stained glass, from piano cases to pickle jars. His sense of beauty, his passion for decoration, make it impossible for him to achieve the daring and victorious color which is

* Condensed from an address on "Posters: Their Origin, History and Development," by Mr. George R. Sparks, delivered recently at a poster exhibit in Chicago.

so effective in the work of Cheret. His most notable examples, in addition to the famous Napoleon posters, are Sarah Bernhardt as "Jeanne d'Arc," the "Fêtes de Paris" and the delicious little poster which the artist did for an exhibition of his own work at the Salon in 1894. But the Austerlitz poster, with the famous white horse standing on the brink of a precipice, with the setting sun shining on the face of Napoleon, will ever remain his most notable composition. The idea of the picture is, of course, that Napoleon has led his victorious army to the end of the world, and can go no further. A writer in the New York *Tribune* related that "little boys begged their fathers to take them to the Napoleon circus," and it is said that Charles Dudley Warner, who spent election day in Brooklyn, asked a friend if he would be kind enough to tell him what office Napoleon was running for in that city. Nearly every person one met asked the question: "Have you seen the Napoleon poster?" Publishers were overwhelmed with requests from collectors for copies.

Of the other French artists, Toulouse, Lautrec, Willette and Steinlen are probably the best known outside of their own country. Willette has designed some very effective posters for Van Houten's cocoa concern, and Steinlen has endeared himself to poster collectors all over the world by his famous production "Lait pur Sterilisé" (pure sterilized milk), a child in a red dress drinking from a bowl, envied by three eager tabbies, the most attractive poster, perhaps, ever made. Unlettered copies of it are quoted all the way from \$5 to \$10. Cheret's price nowadays for executing a poster is \$1,000. It is an art worth cultivating, after all. In Paris all the posters command such a sale that the greatest care is taken by the printers and bill stickers to prevent the men from selling the posters instead of sticking them up on the walls. Each bill sticker is provided with a raised plan of the city, and on this is marked each place where the poster is to be put. Then, after the man has returned from his round, an inspector takes the same route and checks off each poster. If one is missing, the bill sticker is held accountable.

The names of artists in England who have made a success of posters can be counted on the tips of one's fingers. Beginning with Beardsley as the most prominent in having shown himself a master in the originality which he has brought to the development of this branch of art, and taking in their order of succession the Beggarstaff Brothers, Dudley Hardy, Raven-Hill and Walker, and perhaps Wilson Steer, one seeks in vain for the names of worthies such as France and America have produced. To be sure, while Walter Crane, Professor Herkomer, Stacy Marks, and Edward J. Poynter have made important contributions to the poster field, they cannot be seriously considered as poster artists, nor can their examples in this direction be considered among their most fortunate performances. None of them, we may say, has made a pronounced impression, nor are they productive of permanent results.

A few words about Aubrey Beardsley. He is the youngest, as he is the most successful, of the English artists. Born at Brighton in 1874, he early developed remarkable musical ability, giving concerts at the age of seven, but later took the advice of Burne-Jones and Puvis de Chavannes and studied art. Whatever opinions may be held about his work, he certainly can lay claim to originality in his compositions. The success of Mr. Beardsley in the production of artistic posters has encouraged a host of imitators, and more than one artist has been inspired by him. Bradley, of whom I shall speak presently, has been, I think, unjustly accused of adopting his style, but the same is often said of successful artists without any real cause. Mr. Beardsley's most famous posters are those he has designed for the Yellow Book and the Pseudonym Library; but he has specially made a striking feature of theatrical posters,

and the poster which more especially gained him renown was that advertising the play called "A Comedy of Sighs." Margaret Armour in a recent number of the Magazine of Art says: "Mr. Beardsley's career has been meteoric in brilliance, yet at present he has all the appearance of a fixed star. He is one of those in whom genius is no smoldering ember, but a many tongued flame." Further on she says: "Some of the most dreadful faces in all art are to be found in his illustrations. There is distinctly a sort of corruption in Mr. Beardsley's art so far as its human element is concerned." Hamerton, in a critical note on this artist's work, expresses a kindly hope that he may yet "see a better

eyes. Dudley Hardy makes a specialty of theatrical posters, and I question whether any more effective advertisement has ever been seen in London than his "Gaiety Girl." Mr. Hardy, unlike many artists, is especially careful with his lettering. He holds, and rightly, I think, that it is an essential part of the design. As a painter, Dudley Hardy is held in deserved esteem; and while the poster is a mere incident in his art career, it is to be hoped that he will continue to devote some of his valuable time to a branch of art in which, in a comparatively short time, he has so greatly succeeded. Wilson Steer, Frank Richards, Max Cowper, A. R. Millar, Kerr Lawson, Bernard Partridge, Charles



POSTER DESIGN BY HANS UNGER.
Original is a two-sheet lithograph, 44 by 54 inches, in black and orange.

side of human life." 'Twere a fair hope to have realized in us all.

More effective work, to my mind, has been displayed by the Beggarstaff Brothers (Messrs. Pryde & Simpson). Their admirable art is not intrusive, but nevertheless attracts to itself the collector's attention. The poster of "Becket" and that of "Hamlet" is beyond all praise, simple and dignified. It seems to me that the Beggarstaffs have few serious rivals in England, and not very many in France. I believe their work will help considerably in revolutionizing the English pictorial poster. Their work is finished, striking and artistic, and is a delight to the

Ffoulkes and Heywood Summer — each has done meritorious work, but nothing that need call for special mention. Louis Baumer and A. Morrow are likely to loom up in the near future. The poster advertising the "New Woman" and that for "Illustrated Bits" entitle Mr. Morrow at least to some show of consideration. Brander Matthews, speaking of English poster art, is of the opinion that it is trivial mostly, and its dominant note is one of domesticity, devoted chiefly to things to eat and to things to drink and to things for household use. English artists, he thinks, overlook the important condition that at all hazards the poster shall attract attention no less than satisfy the eye. The poster,

he thinks, may be noisy, and noisy it often is, no doubt; but it must not be violent, just as even a brass band ought ever to play in time.

I now turn to the pictorial poster in this country. There are today something like twenty establishments which make posters alone their special production, and which show a capital invested of nearly \$3,000,000. They provide employment for something like one hundred draftsmen and designers, and perhaps five hundred additional artists, who reproduce the originals of the former. It is no easy matter to single out for special praise some among the many worthies America has produced; but it is not to be denied, I think, that Edward Penfield easily stands first among designers of posters in this country today. Bradley pays a generous tribute to his abilities. "His work is wholly his own," he says. "It represents a thought; an expression; a mode of treatment which belongs to him alone; there is backbone to it. No matter what the pose, no matter what the idea, behind it all there is life, there is drawing and good drawing. This alone marks him a master; and in methods of reproduction—that difficult point to which so few give even a passing thought—he is a past master. His ideas are always timely, sparkling with wit, and in every way happy conceits. His color is delightful, strong and fresh, his treatment dainty."

Louis J. Rhead seems to have taken to the poster with the greatest enthusiasm, and he has undoubtedly produced a series of curious and striking designs. He may be fitly described as a disciple of Grasset. By far the most important of his efforts, though not the largest, are the designs which he did for the *New York Sun* a few years ago. He has designed numerous interesting posters for the *Century*, *Harper's* and *St. Nicholas*. His posters are highly

prejudice in his favor. The honest truth is, and I will not deny it, I am an ardent admirer of Bradley and his work. He is a master of curves and turns and twists, unconsciously borrowed, may be, in the same manner that great minds have found inspiration from the work of other great minds, but to say Bradley is a mere copyist is not true. Anyone who will take the trouble to examine carefully into his work, as for instance, the "Fringilla" which he designed, or the beautiful blue and green peacock poster for *Scribner's* "The Modern Poster," must see for himself that Bradley follows out a distinct line of his own. A peculiarity notable in the mechanical execution of his work is that no assistance is sought from the process of engraving to refine his handiwork. His sketches are made very slightly larger than they are intended to appear when reproduced and are done with exquisite care, so that in clearness and distinction they surpass the reproduction. Mr. Bradley is essentially a self-made man, and it is not very many years since he was working here, in this city, on very meager wages. He always declares he ruined his digestion for life, if not his constitution, in those days on a too liberal diet of cheese and crackers. We can heartily congratulate him that he is able now to enjoy his walnuts and wine. Few of us can rise from comparative obscurity to international fame in so short a period.

I must perforce pass rapidly by the names of other Chicago artists who are making fame for themselves in the poster world. Will Carqueville is perhaps the most notable with his *Lippincott* series of posters, but Nadall, Carl Werntz (The Four O'clock artist), Hagenplug, Nankivell, Rae, Chapman and J. C. Leyendecker have nobly upheld the artistic end of the World's Fair City, and we may justly take pride in pointing to the fact that the last named secured the first prize in a competition offered by the Century Company. Among the many artists of note, mention should also be made of Mr. Maxfield Parrish, a young Pennsylvanian, who has won so many prizes that he is called the "American Poster Competition Winner." His best known posters are those designed for the Columbia Bicycle Company, *Harper's Weekly*, the *Bazar* and *Round Table*.

It would be unbecoming on my part to pass by the work of the lady artists of America. Miss Ethel Reed, of Boston, easily carries off the honors for first place, and I am inclined to place her on the same high pinnacle, in my estimation, occupied by Beardsley and Bradley. She has the right conception of design, and the ability to suggest the thing advertised, without dragging it in on all fours. "Miss Traumerei" is undoubtedly her most famous poster. Miss Blanche McManus, of New York, Miss Geraldine Evans, of Philadelphia, and Miss Edson are names which stand for distinction and vogue.

Will the craze last? The *Art Amateur* thinks it will pass away. Publisher and manufacturer will find, says this eminent authority, that a great deal of their present lavish outlay on overelaborate designs cannot pay, but the old-fashioned crude and inartistic showbill is forever dead and buried. Bradley himself thinks it is only a passing fancy in the way of pictorial art, its result to be all-important. "Fifty years hence," prophesies Mr. Henry Eddy, an artist of considerable eminence, "the poster artist can shake hands on an equality with Michael Angelo, for the poster artist will be the future mural decorator." Amid this conflict of opinion, the matter can best be summed up in the words of still another authority. "To reach the people," he says, "art must step out of the picture gallery, out of the museum, out of the schoolroom, out of the boudoir, and go into the streets. The pictorial advertisements are the pictures of the masses. The number of names who have applied themselves to the production of the pictorial poster would seem to me a justification for their existence. The fact that men so highly endowed as Grasset, Maxfield,



Photo by E. J. Davison, Kansas City, Mo.
ROMAN PEASANT GIRL.

esteemed by collectors. I am laboring under a certain disadvantage in dealing with Mr. Bradley's work, inasmuch as we are personal friends, and were I to say all I should like to, I might be accused, perhaps not unjustly, of

Parrish, Penfield, Cheret and others, of their own free will choose to cater to so popular a whim, inclines me to the belief that the poster has come to stay. It must be admitted, at least, that the consent of such men places the poster outside the pale of ridicule."

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

WORKING BLUE ON NOTE-HEAD.—T. J. W., of Jenkins town, Pennsylvania, writes: "Can you inform me why the blue ink would not work properly on the inclosed note-head. The letter N at end of line being heavy all through a run of 500. Would you consider this note-head a 'botch job?'" *Answer.*—You should have used a pair of roller bearers in your chase, so as to make the rollers cover more evenly. The job is not bad.

EMBOSSING FROM TYPE.—J. W. W., of Brantford, Ontario, asks the following question: "Is there any method of embossing from type without the necessity of cutting dies? I have heard there is, but cannot learn the way it is done." *Answer.*—See page 678 of March issue of this journal, which explains "a home method of making embossing dies." Type made for two colors may be utilized for embossing purposes. In all cases that we are familiar with it is necessary to have a male and female die, the female die being the one locked in the chase and worked in the usual way; the male die is a counter of the former, and must be formed from it and fastened, or built up, upon the platen of the press. An outline type or border may form a female die; and a male die can be made from this by pasting together several sheets of soft paper, to form a papier-maché basis, and pressing the line forming the female so as to shape the male counter on this soft mass. A little gum arabic mixed in the paste will be found beneficial to the durability of the counter die. This is an amateurish method of embossing, but it sometimes proves satisfactory, if skillfully carried out.

INK FOR HIGHLY ENAMELED PAPERS.—L. R., of New York City, has sent a sample of printed label on a very highly glazed paper, regarding which he says: "I would like you to tell me how to print glazed labels like sample here sent so that the ink will dry quick and not rub off. These labels have to be put on jewelry boxes in five hours after they are printed; indeed sometimes in two or three hours." *Answer.*—Use a fine quick-drying job black ink with a sharp-acting set of composition rollers. A couple of drops of copal varnish in a small bit of this ink will expedite the drying qualities.

WANTS SOMETHING EASY AND SIMPLE.—W. H. S. L. asks the following: "(1) Do you know of any process by which a music score could be struck off roughly on a platen press, as cuts are now done—for newspapers; I want to get something simple? (2) Is there any way to make cardboard repel printers' ink? What I mean is, if I fully ink the roller and then roll it over cardboard, is there any way to prevent it taking the ink from the roller? If so, then my first question is easy." *Answer.*—(1) Make a plate of the score and apply it as cuts are done for newspaper use. (2) Shellac the cardboard, and, after it has dried, cover the surface with lard oil. There may be better answers to these inquiries; if so, we will be pleased to have the benefit of them as well as W. H. S. L.

WANTS TO KNOW A PROCESS FOR SOFTENING COMPOSITION ROLLERS.—J. P. S., of Harrison, New Jersey, writes

as follows: "Kindly inform me in your excellent journal of some process by which I can soften rollers. I have several cylinder press rollers that have been used but half a dozen times, and they are now like hard rubber, though otherwise in perfect condition, so far as appearances go." *Answer.*—If the rollers have been made properly they should not be in the condition you say they are, and should be sent to the maker for new ones. Rollers may be softened up for temporary use by being brought near to a strong heat; but



Photo by E. J. Davison, Kansas City, Mo.
ROMAN PEASANT BOY.

care must be exercised so that the face of the rollers is not melted and injured; and to keep them fit for use, even for a limited time, the room in which they are being used must be quite warm. If you keep your rollers in a cold place during winter months you must expect to have hard rollers, until the chill is taken out of the composition. Sponge off the rollers with lukewarm water a short time before using them in the press.

STAMPING GOLD LEAF ON LEATHER, ETC.—H. B., of Opelousas, Louisiana, says: "I frequently get calls from persons who desire their names stamped in gold leaf on pocketbooks, albums, prayer books, bibles, etc., and I refuse them because I do not know any process for doing the work from type; and I am afraid to risk bronze powder. Can it be done with ordinary type? I would like to know how." *Answer.*—Yes; you can do all this with type and a glair (size) made of the white of an egg. First take an egg and carefully drop only the white of it into a small bowl or cup; beat this well, and allow it to settle, when it is fit for use. Keep the glair in a bottle (corked) but drop a few drops of carbolic acid in the glair to keep it from spoiling. In applying the glair to the articles, do so with a small piece of clean sponge or cotton, covering only about the space the name will occupy. Put on the glair quite thinly and evenly, and let the article it is applied to dry fairly well. Set up the line of type in a bookbinders' stick and heat the type to the scorching point; rub off the face of the type with the hand (the hand should be a trifle oily) and

then carefully and slowly press it down on the gold leaf, which should be laid on the place covered by the glair previous to stamping in the type line. The heated line of type cooks the egg glair and thereby holds on the gold leaf. Any surplus leaf may be brushed off with an old silk handkerchief, and the surplus glair taken off the material with a slightly dampened sponge.

WANTS TO KNOW OF A WORK TREATING ON MATCHING COLORS.—H. B. H., of Boston, Massachusetts, "writes: "Where or how can I obtain a work containing all hues and tints of colors, with the hue and tint of each color designated? There seems to be various names applied to colored inks by different inkmakers, yet they are identical in their shade. I desire to have some standard set of colors for reference when I am told to strike that particular color, the name only being given on job ticket. I have seen plates of colors in paint stores, but they are not the tints that are used among printers." *Answer.*—We do not know of such a work as is here desired but Lovibond's tintometer, where by the superposition of red, yellow and blue test-glasses of various strengths—either singly or of two or three colors—any color may be matched and numerically recorded. Why not get up a color scale of your own, and make a written record of the colors and quantity of each employed in all your hues and tints? This is practical.

DIAGRAM DRAWINGS OF PRINTING PRESSES.—H. B. H., of Boston, Massachusetts, writes: "Will you kindly inform me, through your query columns, as to where or how I may be able to procure drawings or diagrams of cylinder presses, and their duplicate parts? It think it would be a wise plan for pressmen to know the proper name of every portion of the press, so that in case of accident he might be competent to put in a duplicate, and understand the erection of the machine, and also the duty which each particular piece is expected to perform." *Answer.*—We cannot say from whom a full line of such drawings or diagrams may be obtained; but several of the press builders have outlined prints of some of their machines, and it is to them alone that we beg to refer our correspondent. The idea suggested by the writer is a good one in many ways, for it would not only be advantageous in case of accident to parts of the press in localities far remote from the builder's shops, but it would help to familiarize pressmen with the entire working parts of the machine in their charge. In ordering duplicate parts, if the drawings were detailed by consecutive numbers (and names where practicable), this would be simplified greatly. This is a pointer for pressbuilders.

SUGGESTED REMEDY FOR ROLLERS IN DAMP WEATHER.—Mr. Thomas Roche, of New Haven, Connecticut, has sent us the following regarding printing rollers and how the difficulty of their not inking properly in muggy weather may be overcome: "The communication of J. R. P., published in the March number of *THE INLAND PRINTER*, is interesting. As a thought struck J. R. P., while pondering over Mr. Crutsinger's 'strong-blast-of-air' remedy for rollers in muggy weather, so a thought strikes me as I ponder over J. R. P.'s remedy, as well as the gentle hint thrown out to the roller manufacturers. J. R. P. prefers alum to air, and says, in conclusion, 'As the rollermakers are aware of the incompleteness of their formula for making printing rollers for sultry and muggy weather use, they are beginning to study this problem. The first to solve it will be awarded a crown of glory, guaranteed to fit the largest head.' Well, well, well! I wish to state to those readers of *THE INLAND PRINTER* who are interested in the problem, that alum and magnesium sulphate are what is called hardeners; i. e., when a mucilaginous compound is bathed in a solution of either of the above chemicals it has the effect of contracting the substance and so hardening it. When such a mucilaginous composition dries, after receiving the bath (although it

is not impervious to water), it does, however, give considerable resistance to moisture. Some printers' inks contain alkalis, and any alkali will very effectively dispense with whatever advantage alum may impart to printers' rollers. The enamel on copper and zinc plates used for photo-engraving purposes is composed of mucilaginous substance (gelatin) and by a mixture of permanganate of potassium, and when affected by light, is impervious to water. Here is another hint. Let him make the most of it who will." *Answer.*—Next.

TO TAKE CREESES OUT OF PARCHMENT.—F. D. S., Washington, D. C., writes: "A friend of mine has a valuable parchment which has been folded for years. He now desires to frame it, but knows of no way by which to get rid of the creases caused by the folds. It is partly printed and partly written in ink, which has faded. Is there any way that you know of by which it can be gotten smooth so as to look well when framed without destroying the part written in with ink?" *Answer.*—To smooth parchment which has become wrinkled, place the parchment face down on clean blotting paper. Beat up to a clear froth, with a few drops of oil of cloves, the whites of several fresh eggs, and with the fingers spread this over the back of the sheet and rub it in until the parchment becomes smooth and yielding. Then spread it out as smooth as possible, cover with oiled silk and press for a day. Remove the silk, cover with a linen cloth, and press with a warm iron.

PRINTING-INK BLACKS.—On the subject of lamp and carbon blacks, Messrs. Binney & Smith, of New York, send a communication from which we extract the following: "Probably in no manufactured article has the United States so far outstripped the rest of the world, within the last five years, as in the making of lamp and carbon blacks. We regret to say this is not altogether due to the superior knowledge or skill of the makers of lampblack in this country, as compared with those in Europe and elsewhere, but rather to the quality and quantity of the material produced here, from which lampblack can be made. It does not, however, alter these facts: Thirty-five years ago, lampblack was imported to this country; fifteen years ago, small quantities of black were exported to Europe, since which time the quantity exported to Europe increases yearly—the amount alone of natural gas black shipped to Europe last year not falling short of 2,000,000 pounds, which may be roughly valued at \$100,000. This carbon black, or American black, as it is known in Europe, is made from natural gas—by allowing the flame to strike plates or pans upon which the black deposits. It is not only the densest and blackest lampblack made, but also the most brilliant; and there is not a printing-ink manufacturer in the world who does not use more or less of this black—the brilliant black printing being principally due to the use of this black. Unfortunately, it cannot be exclusively used to advantage in all grades of printing inks; for though intensely black, it has not the body of oil lampblack, and the undertone or tint of the black when thinned out is a yellowish-brown, necessitating the use of a considerable quantity of chine or milori blue to counteract it. Especially is this so in producing inks adapted for half-tone printing. The difficulty in grinding the carbon black, its lack of body as compared with oil black, and the brown undertone, are the only reasons why it is not used entirely and universally in the manufacture of all black printing inks. The first of these difficulties has to a great extent been overcome in this country by employing chilled iron roller mills for grinding the black; and printing-ink manufacturers can now overcome the other disadvantages mentioned by using a special blue-toned oil lampblack made from a combination of petroleum oils that possess precisely the qualities which are lacking in carbon black, namely: Body and purity of undertone. As in so

many other things, it has been necessity which has been the mother of invention. The new era in illustrated printing from wood-cut engraving to the half-tone plate work, which is fast superseding the older form of illustration in papers, magazines and books, has indirectly been the means that stimulated the manufacturers of lampblack to make blue-toned blacks that would produce the clear blue shade which adds so much to the beauty and effect of half-toned illustrations. And as the half-toned effects in printing have been brought to the greatest perfection in this country, it was only natural that the same country should be the first to produce special blacks for obtaining the best tone and tint effects. In Europe the art of making blue-toned lampblacks is not known—all of the blacks made there having a yellowish-brown undertone, which have to be fortified with a large quantity of blue. Printing-ink manufacturers here, although using some blue in their inks, obtain the best results with a printing ink made by a combination of certain carbon blacks and these blue-toned oil lampblacks; and as long as Europe continues to use lampblacks having a brown undertone, or tint, which has to be counteracted by the use of large quantities of blue, just so long will America excel in the production of the best half-tone and illustrated printing."

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

COMMERCIAL LETTER AND BILL HEADS.—The exhibits of A. Zeese & Sons on page 10 of the April INLAND PRINTER are excellent specimens of zinc engraving, and should be studied by engravers who want to compete with lithographers in the special line of work shown.

THE POWDER PROCESS FOR HALF-TONE.—In reply to George H. Jones, Omaha, Nebraska, and Joseph Chalupa, Chicago, I would recommend that they confine themselves to the enamel process for half-tone work. There is no method yet discovered that will compare with it, and when there is it will be described in this department. The so-called powder process as compared with enamel is a step backward.

SIMPLE STOPPING-OUT VARNISH.—J. E. B., Baltimore, Maryland: Asphalt and shellac varnishes are entirely safe as acid resistors when used to cover up portions that are etched sufficiently. There is a danger of their spreading beyond bounds though, when being laid on with a brush. I find a very easily made stopping-out varnish, and one that has the further advantage of "staying where it is put" in a mixture of equal parts, say of vermilion printing ink and asphalt varnish. This does not dry, but resists the acid perfectly and is easily removed with a little benzine when the etching is finished.

THE "FATHER OF HALF-TONE."—The *Process Photogram*, of London, quotes a writer who disputes my claim, first made in THE INLAND PRINTER, that Gen. F. W. Von Egloffstein, of New York, was the inventor of the half-tone process. This honor is claimed for M. Berchtold, a Frenchman, who took out a patent in France for his method on December 14, 1857, and on April 15, 1859, sent a paper describing the operation to the "Société Francaise de Photographe" which was recorded in the Bulletin of the Society, Volume V, pages 116, 211 and 265. Berchtold sensitized a metal plate with bitumen of Judea and exposed it to light under an ordinary negative. In the shadows he obtained solid blacks, but before development he exposed the plate for a second time under a line screen, thus getting

lines on the plate only in the high lights, and this was all he claimed to be able to do, or that was possible by his process. Now note the difference: Von Egloffstein placed his screen in the camera, thus inventing the half-tone method in use today. An examination of the best existing example of Von Egloffstein's, made thirty-two years ago, reproduced in this journal, page 38, October, 1894, will show any practical man that such excellent half-tone work as that could not be produced by such a crude method as that of M. Berchtold.

EASIEST METHOD OF MAKING PRINTING PLATES.—A1 Messenger, Los Angeles, California, writes: "What is the easiest method of making printing plates from photographs? Does a man have to be an engraver to do this work? Is it feasible for a young man to study process engraving at home? What books would be useful for a beginner?" etc. *Answer.*—The half-tone process is the proper one to use in making printing plates from photographs. It is not necessary to be an engraver to succeed in the work, and it can be studied at home, but how thoroughly the process can be learned from books depends on the intelligence and perseverance of the student. The standard work on the half-tone process is by H. Jenkins, published by The Inland Printer Company, at \$2.

THREE-COLOR WORK ON THE NEW YORK HERALD.—The seventh section of the Easter number of the New York *Herald*, published on April 4, was of special interest from the fact that the illustrations on four of its pages were produced by the three-color process. The writer has spent much time and means in testing this process of color-plate making for newspaper work, and was the first to recommend it and demonstrate it practically for Mr. Bennett on the *Herald*. He then contended, and is still convinced, that the process is admirably adapted for newspaper purposes, providing it is properly handled, and a fourth or key plate is used with it. Had a key plate been printed on these illustrations in the Easter number it would have sharpened them up and given them the snap which they lacked. Print any colored illustration on a newspaper without its key plate and it will be vague and meaningless, yet with this method of making color plates by photography the order is "three plates or none at all," and a very valuable process lies practically unused through sticking to this fallacy. When time, material and presswork can be had, three plates will give highly satisfactory results, as shown by the frontispiece to the April INLAND PRINTER, but with the conditions on a newspaper using large plates four printings will be necessary.

THE ELLSWORTH BILL AND PHOTO-ENGRAVERS.—A member of Photo-Engraver's Union, No. 1, New York, requests this department to protest against the Ellsworth bill, which is before the New York legislature at this writing. The intention of this bill is evidently to protect private individuals from the publication of their portraits without their consent. The infraction of the law is to be made a misdemeanor, punishable with a fine of not less than \$1,000—on the complaint of the person so portrayed. *Answer.*—Our correspondent exaggerates the injury, should this bill become a law, that it will bring to those engaged in newspaper photo-engraving. Its provisions are aimed at two newspapers in New York City that have been outraging decency by their misuse of pictorial features. Their pictures of private ladies at their bath, for instance, or their portraits of all the wealthy young married women presumed to be pregnant, and published in an article entitled "\$40,000,000 Worth of Babies to be Born this Year," would show the necessity of some such bill as this one. It cannot restrict the freedom of the press in the use of cartoons or portraits of persons in public life, neither can it check the spread of legitimate illustration of any kind, hence it is not likely to

work any grave injury to the photo-engraver's business. Printers might with equal reason protest against stringent libel laws as a curtailment of typesetting.

THE PROPER DISTANCE FROM SCREEN TO SENSITIVE PLATE.—"Roxbury," Boston, Massachusetts, asks: "Which is the simplest way to determine the proper screen distance? Are there any rules in the matter?" *Answer.*—There are very well defined rules governing this, as, for instance: given the same screen and diaphragms, the distance between the screen and sensitive plate should vary with the varying reductions and enlargements of copy, being closer on reduction and farther removed on enlargement. The kind of copy must also be considered, whether it is flat or full of contrasts, and also the sort of negative required. The best plan for the practical man to determine the precise screen is to insert a very smooth-grained piece of ground glass in the plateholder back of the screen, and with a good focusing glass note the appearance of the spots of light that come through the apertures in the screen. If they are square and isolated from each other, the separation of screen and plate is not sufficient. When these spots of light change to circles and touch one another—that is with the largest diaphragm that is to be used in the exposures—then is the distance between plate and screen right for that focus of the camera. It will be found that a large, square diaphragm will close up the high lights in the negative much more satisfactorily than a round one.

PHOTO-ENGRAVERS SHOULD LEARN TO SEE.—THE INLAND PRINTER has just added a most valuable feature in securing the services of Mr. Ernest Knaufft, who has no superior, to teach us the elementary principles of drawing and designing. How important to photo-engravers is the first chapter on the necessity of learning how to see. If his instructions were confined to this alone, and engravers would but follow his recommendations, it would profit them immensely. There are so many workmen, and employers also, engaged in reproducing drawings, who work in a perfectly mechanical way; lacking in the least feeling for the intention of the artist whose drawings they are attempting to reproduce, and yet who wonder why artistic reproduction is refused them while their rivals secure it. For instance: a free, graceful, sketchy and most artistic pen-drawing on Whatman paper is given for reproduction. The clerk in the office scans it with a magnifying glass, and tells the customer it is a "rotten" drawing and will not reproduce well. If the order is left that a reproduction must be had of it, the same comment passes on the drawing from workman to workman, "It is a rotten drawing," and the result is a thick and muddy reproduction. Let a machine-made drawing go through that same establishment—one that looks as if it was drawn with a fine-tooth comb—and it will be called "art work," and workmen will vie with each other in exercising their mechanical knowledge on it. Not long since I was amazed at the lack of any artistic perception on the part of a pressman of long experience who had a lot of half-tone portraits to print, and said it was impossible for him to handle those with dark backgrounds. That "all half-tone portraits should have light backgrounds," so that he "could underlay the heads and bring them out." In our times workmen such as these are going to be left in the race, and only those who have learned how to see will be fittest to survive.

On Saturday evening, April 24, the R. R. Donnelley & Sons Company gave a housewarming to their employees at their new building, The Lakeside Press, Plymouth Place and Polk street, Chicago, which was a most enjoyable affair. Over two hundred people were present. The editor of THE INLAND PRINTER acknowledges the receipt of the tasty invitation issued for the occasion.

UNITED TYPOTHETAE OF AMERICA.

Secretary Knapp, of the United Typothetae of America, has issued the official announcement of the Executive Committee giving the time and place for the next annual meeting of the organization. This, the eleventh annual convention, will be held in Nashville, Tennessee, during the week of October 4 next, the Executive Committee to meet Tuesday, October 5, and the convention on Wednesday, Thursday and Friday following. The treasurer requests that the annual dues for 1897 be forwarded to him on or before April 1, as required by the by-laws. No reports regarding subjects for discussion have yet been received. These should be mailed to the secretary, Mr. Thomas Knapp, 341-351 Dearborn street, Chicago, not later than July 1.

OBITUARY.

S. FRANK POTTER, aged thirty-four, exchange editor and editorial photographer on the *New York Press*, died in Brooklyn, Tuesday, March 9. He was born off the coast of New Zealand, in his father's ship, Illinois. He had held responsible positions on the *Providence Journal*, *Chicago Tribune*, *New York Times*, *New York Sun*, and Albany (N. Y.) *Argus*.

ON April 4, E. P. Wiley, senior member of Wiley, Watertown & Co., printers, Hartford, Connecticut, was found dead near the railroad track on the outskirts of the city. Mr. Wiley was sixty-seven years of age and had a stroke of paralysis about a year ago, which affected his mind. He wandered away on the day in question and, it is believed, had a second stroke, which proved fatal.

HENRY LUTHER TUCKER, senior proprietor of the *Country Gentleman*, died at Albany, New York, February 23, aged sixty-two. Mr. Tucker was a scholar, a good business man, and was known wherever advanced and scientific agriculture abounded. He was the author of several works on agriculture and a lecturer in the same field. In 1865 he held the professorship of agriculture at Rutgers College. He was quiet and unobtrusive in manner, of unbending honesty, strong religious characteristics, and held the respect of all.

THOMAS P. OTTOWAY, an old-time Chicago printer, died at the residence of his son, 1441 Montana street, March 17, 1897. Mr. Ottoway was born in England seventy-three years ago, and came to America with his parents when but a child. He learned the printers' trade in Oswego, New York, and before he left that town was publisher of a paper. He came to Chicago in 1862 and became a member of the firm of Dean & Ottoway, then located at 148 Lake street. The firm was afterward changed to Ottoway & Barlow. After the big fire the firm became Ottoway, Brown & Colbert, and afterward The Ottoway Printing Company. For the last five or six years Mr. Ottoway has been employed at the case in the office of H. C. Barlow, his former partner. Although in fairly good circumstances he preferred to be constantly employed and could not give up his habits of industry. He leaves a son and three daughters.



S. C. GRIGGS, the oldest publisher in Chicago, died on April 6, of paralysis. He was one of Chicago's pioneers, having gone there in 1848 and entered into the business of selling books. At one time he was associated with A. C. McClurg, and was really the founder of the McClurg book house. Mr. Griggs' business and residence were swept away by the fire of 1871, entailing a loss of over \$300,000.

He recovered from the loss and entered on a publishing business that was extremely successful.

ROBERT P. YORKSTON, printer, journalist and printing press salesman, died at his residence, 223 Division avenue, Brooklyn, New York, on Wednesday evening, April 7, 1897, after a lingering and painful illness, aged fifty-six years.



His funeral was attended by many of his most intimate and old-time friends, who accompanied the body to its final resting place—Evergreen Cemetery. He leaves a wife and three children. Mr. Yorkston, more generally known as Col. "Bob" Yorkston, was born in Edinburgh, Scotland, and came to this country, with his parents, when an infant. He was the son of a printer, long since dead, but noted for his skill. "Bob" learned the printing business in New York, being proficient in composing and press room duties; and when only nineteen years of age was foreman in one of the large pressrooms. Cut and fine color work was a specialty with him, and that he became eminently skillful is assured by the fact that a specimen of his color printing has the position of honor in the Gallery of Fine Arts in the National Museum, of Washington. About 1861, Mr. Yorkston became associated with Thomas H. Senior in the sale of the Campbell country press. Mr. Senior was on the road and young Yorkston did the scheming for the business at home. Mr. Andrew Campbell had no money at this time to advertise and get his press before the printers, so in 1868, by a combination of circumstances, Mr. Yorkston started a magazine named *The Mirror of Typography*. Type for its publication was secured and paid for in advertising, and a press to print the magazine was put in by Mr. Campbell. This magazine Mr. Yorkston edited, set up the type, and did the presswork on the first issue alone. The magazine was a great success; thus the Campbell press received its first "boom" and that without cost to Mr. Campbell. Mr. Yorkston's methods as a salesman, as well as in other matters, were original. He had a delightfully genial and interesting personality, coupled with a splendid physique and handsome, manly face. At least thirty years of his life were spent as a traveling salesman, and he has probably covered more miles in distance than any other person so employed. As a writer for the press, Mr. Yorkston has always held a high position; still, while many knew him as a journalist, he was also a large contributor to magazines under several *noms de plume*, the most general being "John Ransom." Among some of those he either edited or wrote for may be mentioned the *Press News*, *American Journalist*, the *St. Louis Critic*, *Printer and Lithographer*, and *Fireside Guard*. He was also the author of the only complete text-book on printing machinery ever published, entitled "Cylinder Presses and Their Inventors," published in 1868. But with all his brilliant attainments, sad to say, he has neglected to lay by something for his own family's needs—his well-meant and well-known liberality at all times standing in the way. If this was Mr. Yorkston's fault in life—if fault it can be called, for it was naturally done to make business and keep friends—then he was grievously afflicted, for his friends can be found in all parts of this big continent. They will mourn his loss and think of that big heart that now lies still in death. A committee has been appointed from among his old friends for the immediate relief of his widow and the education of his children, and Mr. F. L. Montague, 97 Reade street, New York, has kindly consented to act as treasurer of the fund. Those desiring to assist should promptly forward the amount they feel disposed to contribute.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

MINNEAPOLIS thoughtfully considers us in *What to Eat*. But the silence of Milwaukee is painfully embarrassing.

KATHERINE PYLE is contributing a series of articles to the *Art Amateur*, entitled "Hints to Young Illustrators."

AN interesting article on the early printers and their shop signs is contributed to the last number of the *Printing World* by W. Vallins.

MR. WILLIAM GEORGE JORDAN, who has for several years been editor of *Current Literature*, has accepted the editorship, under Mr. Bok, of the *Ladies' Home Journal*.

THE Bibliographical Society of London has issued a Rough Hand-List of the books in the library. It contains most of the more prominent books about books.

Two of William Morris' latest romances are now being printed by the Kelmscott Press. They are entitled "The Sundering Flood" and "The Water of the Wondrous Isles."

THE Bookseller and Newsman, of New York, thinks the *Chap Book* has lost its snappy flavor and is now on a tack that will land it safe and snug among the eminently respectable but dull periodicals.

KATE GREENAWAY, who makes those fetching pictures of women and children in Arcadian frocks, wears a gown of the same pattern herself. She lives alone in almost hermit retirement near London, and will see only intimate friends.—*Current Literature*.

ANOTHER poster competition is announced in Boston. It was held during April in connection with the Boston Historical Festival. The posters were of a uniform size, 22 by 28 inches, and the subjects related to the colonial history of the city. Cash prizes and honorable mentions were the awards.

EXHIBITIONS of art are numerous in New York. The Grolier Club have been showing a collection of etchings, dry points, and copperplate engravings by Dürer, valued at \$45,000. The catalogue, prepared by Köhler, who is in charge of the graphic arts at the Boston and National Museums, gives a résumé of all recent knowledge about the great German master.

WILL BRADLEY's "print shop" has been removed to Mittenague, Massachusetts, and will occupy a portion of the paper-mill building of the Mittenague Paper Company. It is said that a new paper by a secret process is to be manufactured for his purposes by this company. The secret was acquired by Superintendent Moses during his stay in Paris several months ago.

"The Earl of Stanhope and His Remarkable Inventions and Improvements in the Art of Printing" is the title of an article contributed by Mr. Horace Hart to the *Collectanea*, of the Oxford (England) Historical Society. It will be remembered that the Earl of Stanhope built the Stanhope press and fathered the process of stereotyping at the beginning of the century. Mr. Hart is comptroller of the Clarendon Press, Oxford.

Deutscher Buch- und Steindrucker for March contains good articles on "Printers' Marks," "On the Handling of Colors," "Photolithography," and "Alois Senefelder." Among the attractive inserts are illustrations from the new book of Nansen, the great Arctic explorer, "In Night and Ice." The use of a purple-blue ink greatly heightens the

ice and moonlight effect in the picture of the ice-bound vessel. Considerable space is given to the discussion of newspaper postal rates, which is now up for reform in Germany, as it is in the United States.

SEVERAL examples of the work of Charles B. Ross, Jr., one of Chicago's young designers, were shown in the pages of *THE INLAND PRINTER* some months ago. Mr. Ross has recently had some of his work accepted in the East and is accordingly somewhat elated, as he has very



"*LIKE A GREEK GIRL.*"
Drawn by Charles B. Ross, Jr.

good reason to be. Houghton, Mifflin & Co., of Boston, have accepted the cover design and one wash-drawing illustration from him for one of their latest works. It is the book by Mary Hartwell Catherwood, "The Spirit of an Illinois Town." The cover drawing is a floral design in black and gold on green cloth. The wash drawing shown herewith represents a Greek girl, and is the only illustration in the book aside from a design by Kenyon Cox, illustrating "The Little Renault," which is bound in with the other story.

THE Zanerian Art College, of Columbus, Ohio, has issued a little work entitled "Portraiture," which is an extremely artistic and practical manual for the use of crayon and pen artists. Beginning with a clear and concise exposition of the principles underlying the proper depiction of the human features, with examples illustrating the points of the text, it follows with many fine reproductions from drawings by leading artists, each plate being fully analyzed by the descriptive matter accompanying it. There is no superfluous or perplexing language used, every sentence being practical and terse, a feature which will be particularly appreciated by the beginner, while the completeness with which the subjects are treated renders the work of value to the

advanced student. It will be especially interesting to those engaged in the art of newspaper and magazine illustrating, as it treats principally of work suitable for reproduction by the zinc-etching process. Typographically, the book is excellent, being printed on heavy plate paper, and bound in buckram, silver embossed, the entire make-up being highly creditable to the publishers. Price, \$1.50. Can be purchased through The Inland Printer Company, Chicago.

MARK TWAIN, says *Current Literature*, since his return from Africa a few months ago, has been living in very modest quarters in London, writing all day and every day on the history of his trip around the world. With the proceeds of this book he hopes to pay off his creditors and leave something for his family. He lost practically everything in the Webster & Co. failure, and the lecture trip around the world was not a financial success. Over sixty years of age, in poor health and in a strange country, America's greatest humorist is, perhaps, working harder than ever before.

WE take pleasure in noting the continued progress of *Electrical Engineering*. The number for April 1 marks a new step forward. With that issue the magazine begins as a semi-monthly, with an increased number of pages for each issue. This "Special Telephone Number," containing illustrated articles by the best authorities abroad and at home, indicates the thoroughness with which electrical subjects are treated, and the high standard maintained by this technical journal. It is of the handy 6 by 9 inch size, convenient both for desk and library use and preservation. A change in the management must also be mentioned. Mr. H. O. Shepard has retired, and the control of the paper is now assumed by the former and present editor, Mr. Fred De Land.

NEWSPAPER GOSSIP.

Ye Gynk is the strange title of a new bicycle paper just established in Chicago. Its editors are C. E. Jones and Joseph D. Guinea.

Our Republic, a monthly devoted to "government reform," is the title of a small four-page sheet established in March at Elgin, Illinois.

SEVERAL Florida towns are asking for the Home for Superannuated Newspaper Men, which is soon to be located by the National Editorial Association.

THE Chinese newspaper, for some time published in Sydney, Australia, from lithographic stones, is hereafter to be printed from movable type, for which about nine thousand separate characters will be required.

THE *Gripsack*, a monthly "devoted to trade and travel," published at St. John's, New Brunswick, comes out in an improved attire of type and illustration. It contains much interesting reading matter about people and places.

NO. 1, VOL. I, of the Bismarck (N. D.) *Review*, a weekly, appeared on March 6. The publishers announce that it is not issued "to meet a long-felt want, but because Bismarck is a good field and the prospects encourage the venture."

THE Jefferson (Iowa) *Souvenir* issued, on March 20, an anniversary edition, to commemorate the close of twelve successful years of journalism. It illustrates its historical review with cuts of the plant and of the office staff, from bookkeepers and compositors to the "ex-devil."

THE *National Printer-Journalist* is to be congratulated on the comprehensive and attractive manner in which it has covered, in its March number, the recent convention of the National Editorial Association. The usual formal method of presenting merely the "minutes of the meeting" is substituted for a spicy and illustrated review of the interesting incidents of the trip to and fro, and of the memorable social events and many side lights of this memorable occasion.

The papers and addresses are ably edited, and are printed with unusual and satisfactory completeness. Among the subjects treated are: "The Mechanical Department: The Requirements of an Up-to-date Office," by several prominent editors; "Electricity in the Pressroom," by Robert T. Lozier. The forty pages of this issue devoted to the convention are well worth careful reading by printers as well as by editors.

THE Dayton (Ohio) *Evening Press* bloomed out in a colored supplement with its inaugural number. The supplement was devoted to a résumé of Dayton's progress, illustrated with half-tones of her principal business streets and prominent citizens. The half-tones, which were remarkably clear and well printed, were in brown, the borders and decorations being in three colors.

Office and Sanctum is the title of a new 6 by 9 monthly just established at Logansport, Indiana. It is devoted to the interests of publishers and editors of newspapers and printers. Its initiatory number contains full accounts of the meetings of the various State editorial associations and a number of valuable articles on country newspaper management. It has a neat cover of light blue with an appropriate illuminated title, printed in dark blue and ochre.

THE bright and interesting response to the toast of "Journalism" by Rev. Dr. John Watson, "Ian Maclaren," at the banquet given in his honor by the Liverpool Press Club, is given in full in the *Newspaper-Maker*. His references to the American press and newspaper men are true to life and amiably expressed. We quote the closing paragraph or two which exhibit Dr. Watson's sound observation and felicity of expression: "What strikes one so much in the American press is the tendency to brevity. Everything they do is governed by brevity, not only in their papers, but in their conversation. This is a characteristic of the people. You never read a column report of a meeting. What I can best liken it to is as though you were to take an orange and squeeze it, giving simply the juice. Everything in the paper is set out in the headings, which are, of course, very remarkable, but when you cast your eye down the paper you find exactly what you want. Brevity and an ingenious paragraphism are the two characteristics which mostly impressed me in the American newspapers. Whether the press on this side of the Atlantic is to copy the brevity, or whether the press on the other side is to copy a certain higher tone and dignity, which are the characteristics of the press in England, I do not know, but I have a very shrewd idea that the press of America will tell on the press of England in the direction of vivacity, and the press of England is telling, and will tell, on the press of America in the direction of dignity."

OUR New Zealand correspondent sends us an interesting topical paragraph upon well-known black-and-white artists, taken from Sydney (N. S. W.) *Bulletin*, which says: Phil May is now among the most interviewed of "lions," and many and various are the yarns ascribed to him. May loves a joke, and the temptation to draw the long bow must be extreme when still another scribe runs him to earth. But, despite his exceptional popularity and success, May is modest and generous, and would never have sanctioned such a misleading yarn as was published in a recent number of the San Francisco *Argonaut*, which stated that: "He went to Australia, and by his efforts raised the Sydney *Bulletin* from an obscure paper to a wide circulation. He then returned to London with a reputation." Little exception can be taken to the latter sentence, but the first part is unjust and untrue. Several years before Mr. May's engagement, the "obscure" paper had become such a pronounced success that a representative visited America and England to secure the services of a first-class artist, and had the good fortune to engage Mr. Livingston Hopkins, a caricaturist

of top rank in that city of brilliant cartoonists — New York. With such an accession the paper continued to increase in circulation and popularity, and when it was decided to further add to the strength of the artistic staff, the then young and comparatively unknown Phil May was engaged, with the result that after four years he returned to London with a much enhanced reputation. No one has better earned his great artistic fame than Phil May, and those who know him best know him to be incapable of making or conveying such a boast as has been attributed to him by the paragraph in question.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no courtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

LETTER-HEAD from the Denver (Colo.) *Fidibus*. Composition neat and effective. Presswork fair.

CARDS, letter-head and blotter from C. L. Sweets, Anniston, Alabama: Composition of an ordinary character, though well done, and presswork good.

FROM E. B. Brown, 440 Dundas street, Woodstock, Ontario: Commercial work; composition artistic, presswork good, selection of colors harmonious, register on two-color samples perfect.

FROM "Jackson Quick Print," Waterbury, Connecticut: Some blotters; designs of unique originality, in various colors. Composition and presswork of excellent quality, and engraving artistic.

RAY PRINTING COMPANY, Lansing, Michigan, know how to do good work of an artistic character. The samples submitted are almost above criticism, either in composition or presswork.

BUSINESS card from A. R. Ewell, Brockton, Massachusetts. Composition neat and presswork good. A creditable production for a nineteen-year old youth with limited material and opportunities.

BEN EVANS, with the *New Era*, Parker, South Dakota: Card in three colors. Much time has been expended to produce a mediocre result. A more effective card could have been set without the curving of rule and the use of a tint block.

GEORGE H. SIMMONDS, Ottumwa, Iowa, submits card for criticism. By making the name a trifle larger and moving it to the center of the card, and leaving out the hyphens between "High Grade Commercial," the card would be much improved.

H. C. PORTER, Anram, New York, submits a few samples of commercial work, the composition and presswork on which are good. On two of the letter-heads, however, set in light-faced type, too much ink has been carried, giving them a muddy appearance.

REDFIELD BROTHERS, Pearl street, New York, submit some samples of periodical, booklet and pamphlet printing which are far ahead of the general run of such work. The composition is very good and the presswork and general finish of the productions excellent.

HARRINGTON & BENEDICT, Los Angeles, California, submit some good samples of jobwork. Their own card and bill-head are neatly designed and presswork is excellent, register in the two-color portions being perfect. Artistic treatment is evidenced in all their work.

SOME very fine samples of presswork are submitted by John Heimpel, pressman, with the Times Publishing Company, Bethlehem, Pennsylvania. The half-tone work is excellent, the small jobwork is neat and clean, and two-color work in perfect register. Embossing is bold, clear and good.

BUSINESS card of Percy F. Smith, Pittsburgh, Pennsylvania. Artistic design, neatly executed and printed in silver, tint, black and red. Composition very good, nicely balanced and finished in workmanlike manner. Selection of colors harmonious and presswork all that could be desired.

A FEW samples of neat typography have reached us from Joseph M. Roseweir, Kilmarnock, Scotland. Composition is uniformly well displayed, but with a slight tendency to too much ornamentation. The circular of Laughlan Bros. & Co. is an excellent piece of work. Presswork is very good.

A PACKAGE of general work from the Stone Printing & Manufacturing Company, Roanoke, Virginia. Composition is good on all samples, and presswork of high quality. The souvenir catalogue of the Roanoke Floral Exhibit is an excellent typographical production, the front page of cover being a fine sample of color work.

AN eight-page and cover booklet from the Hill Press Company, Moulton, Iowa. The composition is fairly good, with the exception of the cover. We do not admire the use of script type on a cover page, as it produces a very weak effect, especially when printed in red ink. The presswork is very poor, color being uneven and insufficient.

A UNIQUE invitation is that sent out by the printers of the Y. M. C. A. at Ann Arbor, Michigan. It is the work of the Inland Press, of Ann Arbor,

and is printed in black and red on brown straw paper. The wording is technical throughout, and winds up thus: "Bring your 'Devil,' but leave the 'Hell-box.'" The printing is good.

FROM J. H. SOMERVILLE, Grand Forks, North Dakota: Several samples of letter-heads, cards, programmes, etc.; also newspaper advertisements. Composition is fairly well displayed on the jobwork, but on the ads, too much border destroys the good effect which otherwise would be given. The press-work on some of the samples is very poor.

H. W. DOCKHAM, with the *Enterprise*, Porterville, California: The show-card would have looked much better if printed in red and black on an orange-tinted card instead of the strong green which you used. The letter-heads would look better if less ornamentation had been used. More type and less border would be a good plan to follow in the future.

JOHN T. PALMER, Race street, Philadelphia, submits a blotter with a very attractive design, composed of rulework diamonds piled one upon the other in pleasing profusion; the lower ones being filled in with borders and the upper tiers of tint and typography. A large amount of time must have been spent in its production, but the result fully justifies its expenditure.

THE *Typographic Advertiser* for February appears within a chaste enameled gray cover with title set in Satanick type. The reading matter contains the address by W. B. Conkey on "The Earnings of Printing Presses," delivered by him at a recent meeting of the United Typothetae. The display pages are tastefully designed to exhibit the merits of a number of new type faces, shown in late numbers of THE INLAND PRINTER. The chromatic type designs are especially attractive.

WE acknowledge the receipt from the author, Mr. George R. Sparks, of copy No. 272 of the artistic catalogue of an exhibition of his posters given at the First Presbyterian Church, Chicago, during March. But 350 copies were printed. There are 324 entries, representing a remarkably fine selection of the work of the greatest poster artists of the day. THE INLAND PRINTER covers for February, 1895, and January, February, March and



November, 1896, are found under the name of Will H. Bradley, and May, June and July, 1896, under E. B. Bird. The catalogue is printed in Old Style, with wide margins, on handmade paper, and is bound with yellow silk. The cover design, by Silveira Rae, is printed in light brown and light green, the green plate being shown herewith. Our readers will be interested in the article in this issue on "Picture Posters," which is condensed from Mr. Sparks' lecture, and in the reproduction of the Hans Unger organ poster, one of the gems of Mr. Sparks' remarkable collection.

"WISDOM IN DISPLAY" is the title of a collection of samples of commercial and general jobwork in black and colors, printed on heavy enameled stock, the composition by Henry Anger, with W. M. Castle, Oshkosh, Wisconsin. The designs all give evidence of artistic conception and careful

painstaking in composition. The presswork and selection of colors is good. This collection will prove of value to the ambitious printer who wishes to occupy a place in the front rank of the profession.

AN attractive brochure, entitled "What may be Seen," has been issued by the David C. Cook Publishing Company to describe its publishing house and factory at Elgin, Illinois. The plant seems to be complete in every detail for the publication of Sunday-school literature, to which it is confined. Besides extensive composing and press rooms, there is an engraving department, an electrotype foundry, jobrooms and bindery. The press plant comprises several color perfecting, cylinder, web and other presses. It is a well-appointed printing establishment.

SOUVENIR of the Irving Park Club, twenty pages and cover, is submitted by C. R. Mitchell, Irving Park, Chicago, Illinois, for criticism. The cover and title-page are good. We think the Bradley series is not a good letter to use all through the programme for descriptive matter—a lighter, more easily readable type would be far better. The half-tone illustrations are very flat, looking as if they had been put on the press and run off without being made ready. It has every appearance of being a "rush" job in the worst sense of the term, as, according to Mr. Mitchell's statement, the job was delivered "thirteen hours after the last cut left the engraver's hands," which did not give time to make proper overlays for the half-tone plates.

FOREIGN NOTES.

PARIS has 2,000 daily and weekly papers.

DRESDEN, Germany, owns and publishes the daily newspaper *Dresdener Anzeiger*, the proceeds of which go to the public park fund.

AT the request of the employing printers of Vienna, the Imperial and Royal Austrian Institute of Photography has added a department for instruction in typography, composition and presswork.

A FRENCH millionaire, M. Osiris, has offered a prize of 100,000 francs, to be awarded at the Paris Exposition of 1900, to the production the most interesting from the point of view of art, industry and public utility.

THE French government has just distributed medals of honor to workingmen and employes employed more than thirty years in the service of the same house. Among the recipients were bookbinders, lithographers, printers, proofreaders and papermakers.

A SMALL coöperative printing office was started two years ago in a small way by printers in Liege, Belgium, shares being issued at 40 cents apiece. According to the *Gutenberg*, it now employs nine compositors and has reduced the working hours by one, with the promise of introducing an eight-hour day should the business prosper.

THE official newspaper of the French government, *Le Journal Officiel*, is printed on contract with coöperative printers, says *Effective Advertising*. The government supplies the paper, and the whole of the type and plant, and the labor is supplied by a group of associated compositors. The plant is under the direction of an official of the Ministry of Interior, and the foremen can be appointed only with the consent and approval of this director.

ENVELOPES are out of fashion among the élite of Germany. In place of them has come in the old-fashioned way of folding the large sheet of written letter, and sticking it with sealing wax. Neither are name cards used at stylish German dinner parties. Each gentleman invited is handed a little folded letter card, with an imitation seal, in which he finds the name of the lady whom he is requested to conduct to the dinner table.

NOVEMBER 14, 1665, is the date of the appearance of the first English newspaper, the *London Gazette*. In 1690 the present *Berrow's Worcester Journal* appeared, under a different name, however. The oldest newspaper existing under the title by which it was first christened is the *Lincoln, Rutland & Stamford Mercury*, which is still published at Stamford, the principal paper of the East Midland district. In its original form, according to a copy preserved

in the Leicester Museum, it was a four-page demy quarto of the news-letter style. In 1855 it had a circulation of 14,000 a week, the largest outside of London. It is now a liberal penny weekly with a circulation of 25,000.

THE leading typographical journal of France, *L'Imprimerie*, in a late number, contains these words of commendation of THE INLAND PRINTER, all the more to be appreciated because coming from the country that leads the world in matters of art, and from a periodical that ranks so high on the Continent: "Technical journals of printing have multiplied themselves infinitely in the last few years, and the most of these publications—especially the foreign—have forced themselves to attain, at least in material make-up, typographical perfection. One American contemporary particularly, THE INLAND PRINTER, ranks first as a veritable work of art (*oeuvre d'art*)."

COPYRIGHT is to be strictly applied to periodicals and newspapers, if the bill soon to be presented in the English Parliament by the English Copyright Association becomes a law. In the case of newspapers it will prevent the cribbing either of extracts or of whole articles. In magazines articles will remain the property of the authors, who will be allowed to reprint after three years. Lectures and sermons are also fully protected, and cannot be printed unless permission is specifically given. Says *Newspaperdom*: "If the bill is passed, the pilferers of sermons will have to go to the old authors for their supplies, while the editorial scissors will grow rusty for want of use."

ART printers have lost from their ranks a famous member of the craft, Mr. W. Hagelberg, of Berlin. He was at the head of one of the largest printing houses in the world. It employs 1,300 hands regularly, and has direct branches in London and New York. Mr. Hagelberg, some years ago, on the occasion of the jubilee of his fifty years' connection with the trade, originated a provident fund for the employes that now amounts to over \$90,000, and presented each employe in active service with a cash present proportioned to the length of service. He commenced his career as an apprentice to a lithographer at Halberstadt, Germany. At the expiration of his apprenticeship, he moved to Berlin, and in 1849 commenced in business for himself. Assistants were added one by one, as the business developed, and today the great factory in the Marienstrasse, the great fine-art printing establishment of Berlin, stands as a monument to his enterprise and industry. He was chairman of the section of Paper Industries at the Berlin Industrial Exhibition, for sometime leader of Chromo-Lithographic Institute, a member of the Society for the Encouragement of Industries, and belonged to many similar organizations.

EXHIBITIONS are a medium for promoting trade that seems to be thoroughly appreciated in England. A printers', publishers', photographers', stationers', papermakers' and allied traders' exhibition is to be held in the Agricultural Hall, London, from June 23 to 30 next. It will be international in character, and is planned for the purpose of enabling producers, manufacturers and sellers from all parts of the world to gather under one roof and submit their goods practically to buyers and users. Arrangements are being made for important meetings of the trade, and special railway and other facilities are offered. Prominence is to be given new inventions never before exhibited, and special competitions are to be formulated. The *Stationery World*, in commenting on the exhibition, remarks: "We hear plenty of grumbling about foreign competition. Next June we may have samples of foreign goods placed almost side by side with our own, and then we may be able to form an idea wherein our deficiency, if any, lies. We ask for the best support of all the trades concerned for this exhibition. It will be held at a period of the year when the autumn goods will be coming to the front, and all the great card houses

will have completed their specimens for the Christmas and New Year of 1898."

A COMPLETE presentation of all the industries connected with bookmaking and distribution is to be made next year, we are informed, by *Deutscher Buch- und Steindrucker*, at the Saxo-Thuringian Industrial and Trade Exhibition. The Central Society for the Collective Book Trades, of Leipsic, which made the great book exhibit at the Chicago Exposition, is to have charge of the work and has already commenced operations. The Director of the Exhibit is Arthur Woernlein, who has received assurances of co-operation from the leading German printers and publishers that, according to present plans, all of the branches of the printing and graphic industries are to be grouped in one continuous and complete monographic exhibit. A large space has been reserved for the display in the great Industrial Exhibition Hall. The arrangement of the trades will be as follows: In the middle pavilion will be grouped the arts of book, art, music and map publishing. In a rear hall is placed type founding, engraving, electrotyping, lithography and copperplate, photography, photo-mechanical processes, and bookbinding, with all their various branches. Then follows papermaking, including the raw materials and illustrations of the manufacture. Close by is the Machinery Hall, in which are placed the machinery and appliances used in these trades.

OF INTEREST TO THE CRAFT.

A BILL is before the Kansas legislature providing that typesetting machines shall not be used anywhere in the State.

THERE are sixty-eight printers inmates of the Colorado Springs home. The running expenses of the institution are \$1,750 per month.

THE machine operators on the Galveston *News* are achieving quite a record for speed. Eight thousand ems per hour, including corrections, is the average reached by three of the force.

THE printing of the 1897 Kansas statutes, compiled by Judge Webb, of Topeka, has been let to E. W. Stephens, of Columbia, Missouri. Mr. Stephens also publishes a number of official reports and statutes for other States.

SENATOR TIMOTHY E. ELLSWORTH has introduced in the New York legislature a bill prohibiting publications from printing portraits or cartoons of one's person without that person's consent. The bill is causing considerable discussion, and the hearings on the measure were largely attended.

THE New York State employing printers and employes are making an earnest effort to defeat the apparent attempt of certain legislators and prison labor advocates to establish a system of printing in the prisons of that State. Bills providing for the publication of text-books and all public and some county printing in the State have been introduced.

FRANK W. PALMER, of Chicago, has been reappointed public printer. Mr. Palmer, it will be remembered, was the efficient public printer under the Harrison administration, and won the regard of Washington congressmen and officials generally, both on account of his obliging disposition and his capability in overseeing this important branch of the public service.

FORTY persons are now employed in the Boston Municipal printing plant, all paid at the union rate of wages, the compositors receiving \$15 per week, one proofreader \$20, and another \$15. Mr. Charles B. Foster, a well-known printer of Boston, has been made foreman. He served his apprenticeship with the University Press, of Cambridge, Massachusetts, and was in the Boston *Herald* office when his new appointment was received. The new plant is

heartily indorsed by the New England Typographical Union. It is claimed that a great saving will be made in the city printing. Superintendent Whalen predicts that it will not be a matter of very many years before the plant will pay for itself.

THE first number of the Chicago *Federationist* appeared under date of April 2. It is an exceedingly well arranged and well printed octavo, and devoted, as its name would denote, to the interests of labor in all its branches. The subscription price is \$1 per year. The offices of the paper are Room 427, Garden City Block, Randolph street and Fifth avenue, Chicago. Hull, Deck & Co. are the publishers.

AT the recent election of the Chicago Printing Pressmen's Union, No. 3, the following officers were chosen: President, Peter Dienthart; vice-president, William Young; recording secretary, William Neuses; secretary-treasurer, J. H. Bowman. The following were named as delegates to the International Printing Pressmen's Union convention to be held at Detroit in June: George Crane and James H. Bowman.

AT recent meetings of the Edinburgh (Scotland) Typographia, several important technical papers were presented, which are reported in the last number of the *Printing World*. Mr. John E. Johnson, of London, lectured on the "Origin of Type and Type Bodies, with Special Reference to the Casting-off of MS. Copy," in which he traced the history of type from the manuscript characters. A series of tables designed to aid in the casting-off of copy, and exhibiting the variations of the different types alike in depth and thickness were also put on the screen. A lecture on "The Employment of Electricity in Printing Works," was ably presented by Professor Baily, of Heriot-Watt College, who was followed by other speakers along the same line.

AT a meeting of the Sacramento Printing Pressmen's Union, No. 60, held on April 4, in reference to the action of Gov. James H. Budd in vetoing the appropriation for the support of the State printing office and to the attack of the San Francisco *Chronicle* on the mechanical work of the text-books, a vigorous protest against the action of the governor and the utterances of the paper was made, and a preamble, setting forth the claims of the union and the hardship which may ensue from the governor's veto, has been sent out to sister unions and to the press with the following resolutions:

Resolved, That Sacramento Printing Pressmen's Union, No. 60, condemns the action of Gov. James H. Budd in refusing to support the only State institution in the State in which organized labor is interested. We call upon organized labor throughout the State and appeal to all fair-minded people to sustain our action; and

Resolved, That the San Francisco *Chronicle* and *Examiner* have acted hastily and without due investigation, and are not competent judges of the quality of the work done at the State Printing Office, which work shows for itself, and is not excelled by any office in the State; that the *Chronicle* has basely distorted the facts and coarsely insulted the employees and the products of their labor; and

Resolved, That a copy of this preamble and resolutions be furnished to our sister unions throughout the State and to the press.

H. W. M. OGG,
President.
J. J. C. FITZGERALD,
Secretary, Sacramento P. P. Union, No. 60.

A POSTER exhibition was given in the rooms of the Albany (N. Y.) club on March 22-27, in the cause of charity. The catalogue had a title-page sketch by Artist Will H. Low, a former Albanian. The posters numbered up in the thousands and were representatives of the best collections and artists extant. The *Century* collection of 600 originals, of posters used by the prominent magazines, was an important exhibit, and the Rand-Avery Company's complete collection of railway posters made a valuable addition. This comprised posters of the British, French, Belgian, Swiss and Italian railways, all works of art, and of much financial as well as artistic value. The Canadian Pacific

Railroad Company had a number of posters showing Japanese art. In addition to other collections there was a large number of posters of great local historical character and value.

TRADE NOTES.

THE Cooper Printing Company have removed from 48 Wabash avenue to 154 Monroe street, Chicago.

A. DEMAREST & SON, engravers, of 240 Broadway, New York, have put on the market a new equipment for embossing monograms on fans.

THE *Printers' Review*, issued yearly by Golding & Co., is a paper of sixteen pages, neatly printed, and contains much interesting matter to printers besides the presentation of new type faces and printers' machinery and material.

J. MANZ & Co. have removed their general office and works to 195-207 South Canal street for the convenience of patrons on that side of the river. They will maintain a South Side office in the Rand-McNally building, 160 Adams street.

THE Paducah (Ky.) *Sun* job office has captured the contract for printing 750,000 copies of a 32-page pamphlet to be issued by a prominent patent medicine company. This job, which will require fifteen tons of paper, will keep its presses busy steadily for about a month.

THE *Paper Mill*, of New York, covered in a very energetic manner the midwinter meeting of the American Paper Manufacturers' Association. It issued an 80-page number, containing in full all the addresses as well as portraits of the speakers, together with illustrations of interiors of the principal mills represented in the association.

GEORGE F. BARDEN, the veteran paper salesman, makes his regular trips to Chicago, and always drops into THE INLAND PRINTER office. Since his connection with the Parsons Paper Company, at Holyoke, Mr. Barden has been honored by being made president of the Paper Trade Association of that city, a distinction which he richly merits.

THE many friends of Mr. John Marder, Jr., lately of Chicago, will be pleased to learn that he will soon be able to entertain them at his new home on Lake Champlain. He has just completed arrangements for the removal of the Cranston printing press factory, of which he is owner and manager, from the old headquarters at Norwalk, Connecticut, to Champlain, New York.

THE Woronoco Paper Company, Fairfield, Massachusetts, has succeeded to the business of the Fairfield Paper Company, having bought out all rights, interest, accounts, and assumed all debts of the other company. The Woronoco Company is prepared to fill promptly all orders for high-grade ledger, bond, linen and typewriter papers heretofore made by the Fairfield Paper Company.

THE Inland Type Foundry, St. Louis, Missouri, has removed from 217-219 Olive street, to 217-219 Pine street, one block south. In its new building the foundry has about twice the floor space it had at the old location. The new specimen book just issued by this company is larger and finer than the old one, and contains many new faces and much interesting and valuable information.

SLADE, HIPP & MELOY have purchased the entire stock of the Chicago agency of the American Strawboard Company, located at 71-73 West Monroe street, Chicago, and will continue at that place. For the present they will carry on business at their old location, 300 Wabash avenue, as well as at the new store, until the old stock is closed out, when they will use only the West Monroe street store.

THE N. C. R., of Dayton, Ohio, sustains its usual high standard for good printing and bright editing. We compliment Editor Hyde on the interesting character of his

reading matter and the intelligence shown in its arrangement. The printing department, an interesting account of which recently appeared in the *N. C. R.*, sends out a weekly that in make-up and presswork is distinctly creditable.

THE *Typographic Messenger*, issued by the A. D. Farmer & Son Type Founding Company, Chicago, contains, besides numerous valuable reminders and suggestions for printers, an exhibition of the attractive series of Augsburg initials and borders, which afford a classic and mediæval effect, in harmony with the new styles of book decoration. There are many other typographic illustrations that will interest printers.

A NEW type measure has been invented by Herbert Palfrey, of the Palfrey & O'Donnell Company, New Orleans. It is in the form of a five-foot spring pocket tape on which are the different sizes of type—6, 7, 8, 9, 10, 11, 12 point—which enables the number of ems and the cost to be arrived at immediately. It is put up in a nickel case, with spring catch. Henry Bainbridge & Co., New York City, supplies the trade.

“JAPANIN” is the name of a new grease-proof paper just brought out by Henry Lindenmeyr & Sons. A set of samples before us shows a variety of attractive colors, such as purple, old gold, light green, red, pink, blue, olive and brown. The transparency of the paper reinforces the effect of the colors, at the same time making it very suitable for covering fine bindings and choice goods where it is desired to show the material through the wrapping.

THE following order has been carried through the Boston Common Council: “That the Superintendent of Printing be requested, through His Honor the Mayor, to report to the Common Council, at its next meeting, whether or not a saving would be effected by establishing a municipal bindery in connection with the municipal printing plant, and also if the establishment of such a bindery is not the natural result of the policy already adopted by the city in relation to the printing plant.”

EARHART & RICHARDSON are the printers of the album of picturesque views just issued by the Chesapeake & Ohio Railroad. Many of the views of natural scenery are printed in light green by the chemitype process, which brings out with great effect the contrasts between heavy masses of foliage and brighter “waterscapes.” Other half-tones are in brown, but the majority in plain black. The printing is well executed on heavy coated paper. The cover, of olive green, has an embossed title in old gold.

J. M. IVES, formerly with George H. Sanborn & Sons, has been appointed sole agent for the Brown & Carver paper cutting machines in the West, with offices at 315 Dearborn street, Chicago. Mr. Ives sells bookbinders' machinery of all kinds, wire stitchers, paper-cutting knives, cutting sticks, etc. He has had a wide experience in this particular line, and although thoroughly competent to talk up the merits of any machine, will not have to do an unreasonable amount of work to convince people of the merits of the well-known machine he now is agent for.

THE Texas *Press Bulletin* claims that the State printing has been done by a firm in Chicago that “employed cheap labor,” while the printers of that State have been walking the streets looking for work. It states that the legislature will be memorialized requesting the laws to be so altered as to compel the printing to be done in Texas, and suggests that Texas publishers and printers be paid more to keep money in circulation. It says: “Texas has a number of printing houses prepared to do the work, but as they pay fair wages and employ adult labor they cannot compete with the cheap-john or child establishments. The question is, Would it not be of more benefit to the State to pay a little more to the Texas publishers, thereby assisting a

large number of industrious, taxpaying citizens and keeping a large amount of money in circulation at home, than to furnish employment for people in a far-away clime?”

PHILADELPHIA has a School of Industrial Art, in connection with the great Pennsylvania University, that is much similar to the trade and technical schools of France and Germany. This is an important branch of the institution and will undoubtedly prove a factor in stimulating the higher development of American trades and manufactures. It is a matter of general comment that the success of Germany in securing its phenomenal industrial growth is directly traceable to its superior instruction in the trade and technical schools. The Philadelphia School is no playroom, but every stage of the manufacture is thoroughly taught. In the Textile School, for example, the student learns to prepare the fabric, to dye it, to weave it, after his own designs, and to adapt his designs to the quality of the material and the capability of the machinery. Technical schools for printers and engravers are now in order and should be established in every city in the country.

RECENT TYPE DESIGNS.

We show herewith a specimen line of the McCullagh series made by the St. Louis branch of the American Type Founders' Company, a page of which was shown last month. It is made in eight sizes, 10 to 48 point, with 60 and 72 point sizes in preparation. We also present a few samples of the “Ballet Dancers” made by the same branch, the font consisting of fourteen different characters. Among other novelties they have also brought out the “Druggists,” there

AMERICAN Type Founders' Co.

MCCULLAGH SERIES.



FLAME BORDER.



EMPIRE BORDER.



BALLET DANCERS.



DRUGGISTS.

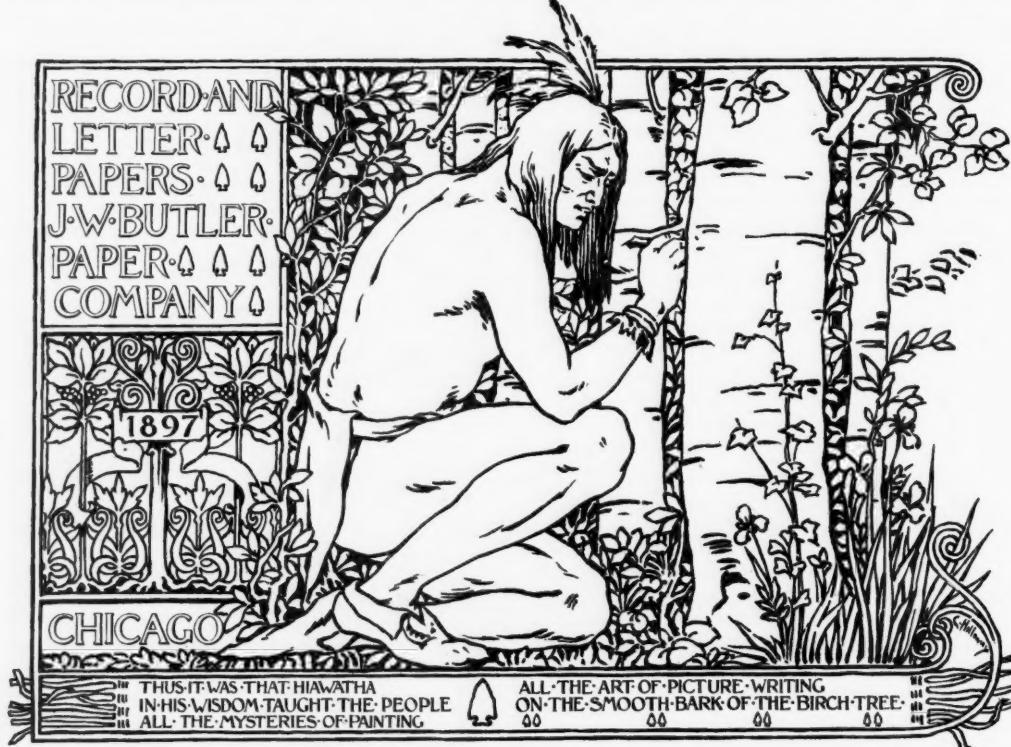
being ten different characters in each font. The Empire border is made by the St. Louis branch in two sizes, two designs of each size. The Baltimore branch has produced the Flame border, a sample of the 24-point size being here shown. It is made in 6, 12, 18 and 24 point sizes, with 30 and 36 point sizes in preparation. This border is a striking one for newspaper advertising.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

SAMPLE BOOK OF FLAT PAPERS.

We show herewith, in reduced form, a design by Charles Holloway, Chicago, made for the cover of a new sample book for the J. W. Butler Paper Company. The design, which is distinctively American, was stamped in brown ink upon buff buckram, with the lettering and part of the background in gold, the whole forming one of the handsomest effects ever produced. With such a work of art upon the cover it is natural to expect a sample book in keeping with it, and this is certainly the case, for no finer specimen book



COVER DESIGN BY CHARLES HOLLOWAY, CHICAGO.

of record and letter papers has ever been issued by any house. The entire work of arranging the book was looked after by C. A. Dexter, of the Butler Company, the book being completed without a single mistake occurring. It includes complete samples of all the regular brands handled by the Butler Company, such as Florence, Butler, Mascot, Puritan, St. Charles, Peerless, and their other well-known brands, Royal Crown, Carey, Old-Time, Crane's, Agawam, etc. Besides these, a full line of samples of their standard ledger papers, ledger mills, and L. L. Brown's ledger.

ELECTRICITY IN BELTS.

Some time since an engineer in a large factory called the attention of a visiting expert electrician to the electricity in a big driving belt, and was quite surprised when the expert informed him that the electricity was caused by the belt slipping. The expert added that it was simply a wasting of power and could be prevented by applying Dixon's Traction Belt Dressing, made by the Joseph Dixon Crucible

Company, Jersey City, New Jersey. This dressing was applied and the electricity disappeared at once. Electricity in belts is not only a waste of power, but is also an element of danger by fire.

THE NEWEST CUTTER KNIFE.

After finding there was a market for a knife finished to mathematical exactness, Messrs. Loring Coes & Co., Worcester, Massachusetts, turned their attention to the production of knives that would be free from the inherent faults of the usual run of such goods. They have now, by the evolution of a wholly new process, put in the hands of their customers a knife that absolutely will not spring in heavy cuts. The old knife was made with the thinnest possible film of tool, or high carbon cast steel, welded to a backing of iron or Bessemer steel. This was so springy that it often ran off, or sprung away, in heavy cuts. The new "Micro-Ground"



paperknife is made with sixty-five per cent more steel on its cutting edge, and with a positively dead soft Swedish Siemens-Martin steel, for a backing. This stock is welded by means of specially devised tools, and is warranted free from seams. It is hardened by a special thermostatic process, without the use of delicate electric tools that are liable to injury, and as an outcome of this process their knives are more even in temper than any ever put on the market. The final finish, the "Micro-Ground" surface, is done with tools that are the sole property of the company, and are the most accurate tools for commercial grinding in existence. They furnish every knife, bolted to its own case, and ground and honed ready for immediate use. This last being a great help to the trade, as it assures them that the knife is of good temper before they begin to use it. They regularly make all classes of knives for the paper trade, and are always glad to make estimates for new or unusually shaped knives for any service. They issue special sheets for each separate class of work, and will be pleased to send any or all as desired, on



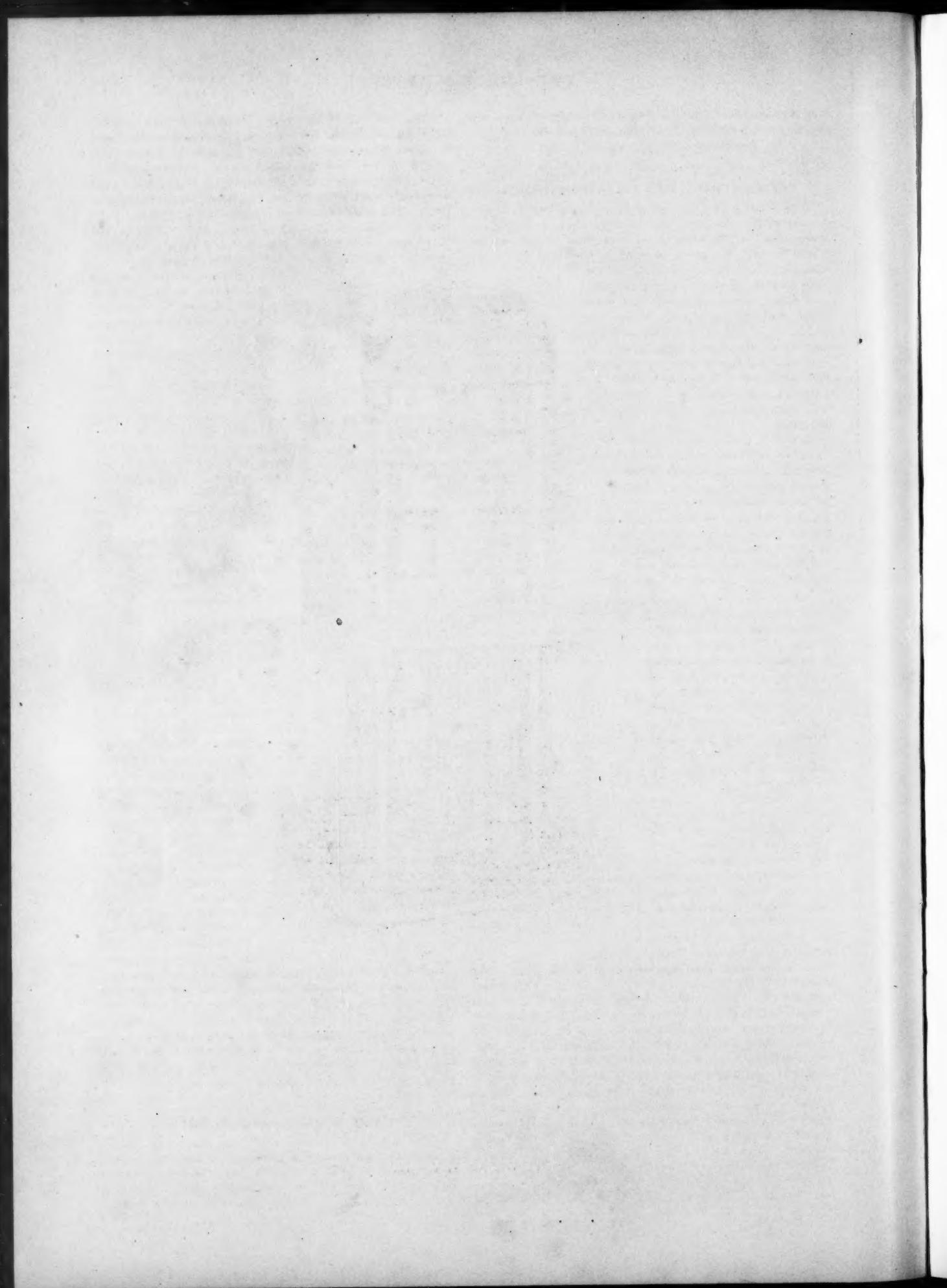
THE FAMILY PET

FROM AN OIL PAINTING

PRINTED IN THREE IMPRESSIONS WITH
CHROMOTYPE INKS

From F. E. OKIE CO.
KENTON PLACE
PHILADELPHIA

ENGRAVED BY
PHOTO-CHROMOTYPE ENGRAVING CO.
719 VINE STREET, PHILA.
Duplicates for Sale, Various Sizes.



receipt of request for them. The date of issue of this number completes their sixty-seventh year in the business (1830-1897), and they are the oldest firm in the line on the continent.

THE CARVER & SWIFT STAMPING PRESS.

This machine has been designed and constructed for the purpose of printing in relief, from metal dies, or plates, and supersedes the old hand press, commonly known as the "Seal Press." Stamping in relief, so long used for society stationery, has created a demand for the same artistic class of work for commercial uses. The hand press has been found entirely inadequate to this demand. It is slow in operation, and the size of the die which can be used is limited; as a result most printers have been contented with making a weak imitation of stamping by first printing, and then embossing on the ordinary job press.

Realizing that there was a field for a power machine which could successfully print and emboss at one impression either for society or business purposes, the designers of the Carver & Swift stamping press have devoted their ingenuity and energies toward meeting the great demand from the trade. After much careful experimenting and a large expenditure of money, the machine is

placed at rear of the press. To remove the ink from the entire face of the die, leaving it only in the engraving, a roll of paper of suitable width and strength is placed on a spindle, and carried by means of feed rollers around a wiping bed, which is so actuated that it connects with the die immediately after the ink has been deposited thereon. As the die passes under it, the surplus ink is removed by the wiping paper, leaving the die clean and ready for the impression. The wiping paper is fed by a device automatically adjusting the paper to the width of the die.

The operator next connects the link lever to the rock arm which actuates the bed, and which is now drawn backward and downward to meet the distributing roller, which has previously received a supply of ink from the continuously moving fountain roller. The ink is evenly deposited on the die, and on the return movement of the bed the surplus ink is removed as previously described. The bed now comes to a vertical position, where it is locked by an automatic sliding bolt, which holds it in position while the impression is taken. The sheets are fed to gauges as in an ordinary job press, and are laid out on trays or slip sheets to dry.

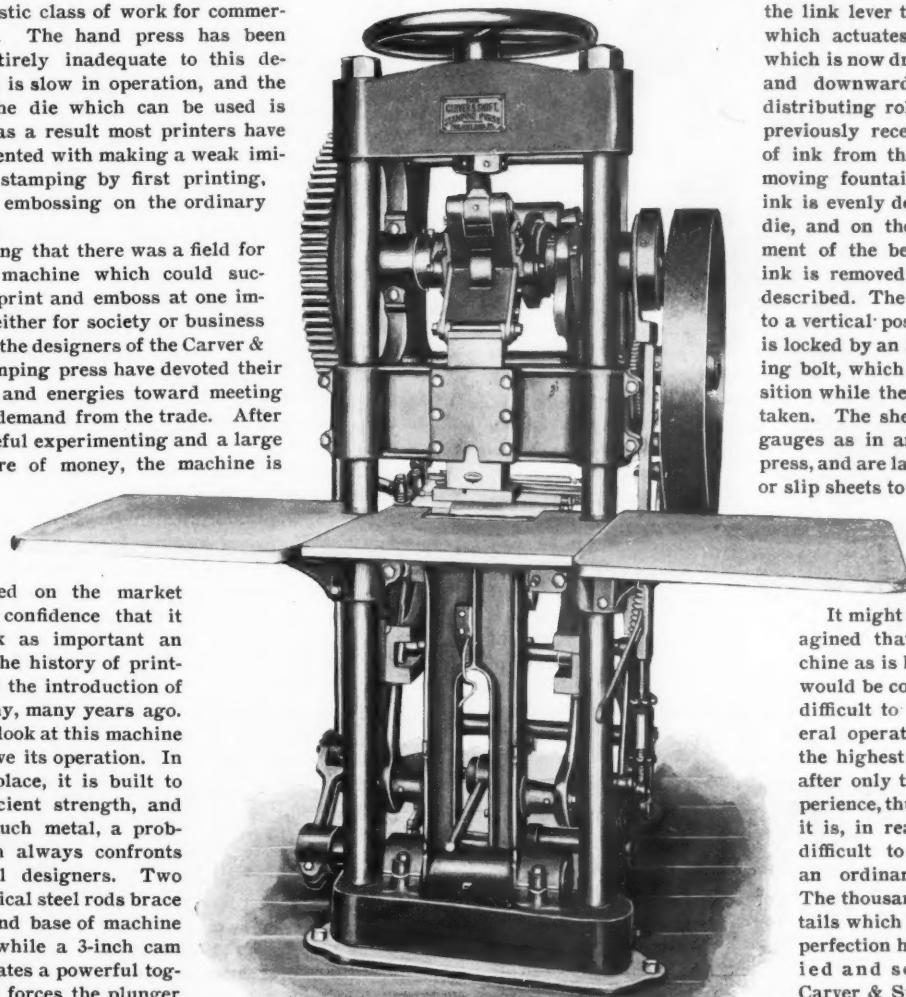
now placed on the market with the confidence that it will mark as important an epoch in the history of printing as did the introduction of lithography, many years ago.

Let us look at this machine and observe its operation. In the first place, it is built to have sufficient strength, and not too much metal, a problem which always confronts mechanical designers. Two 3-inch vertical steel rods brace the head and base of machine together, while a 3-inch cam shaft actuates a powerful toggle, which forces the plunger downward to give the impression, dividing the entire stress between the head, base and cam shaft of the press. The operation of the machine is as follows: The die is made fast between chuck jaws on the bed, and the operator then proceeds to make a "counter," or male die. He glues a piece of heavy trunk board, or other suitable material, to the counter block, places same in the bottom of the plunger, releases a link lever (which connects the bed to its actuating rock arm), and starts the machine in motion by throwing in the friction clutch. The link lever having been disconnected, the bed will remain stationary, while the counter block will be forced down on the die, and in a few moments a perfect impression of the die will appear in relief on the counter. After this is brought up sufficiently, the counter is cut away so as to relieve the pressure, leaving only in evidence the counterpart of the engraving. The operator next adjusts the ink fountain and distributing roller, which

They have done the experimenting at their own expense and thereby set a commendable example to the mechanical profession because they do not ask their customers to buy experience. They have a complete and perfect machine which will be duly appreciated by the enterprising portion of the trade. Among recent purchasers are William B. Burford, of Indianapolis, Indiana; J. B. Connolly, 156 William street, New York, and L. W. Lawrence, 89 Liberty street, New York.

FOR BUSINESS OR PLEASURE.

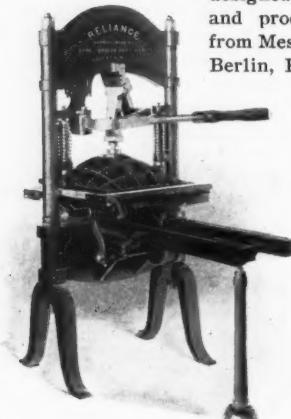
With the advent of spring and the season for cycling many of our readers will be interested in whatever pertains to the pleasures of wheeling. In this connection probably no recent invention will take precedence over the Challenge Adjustable Handle Bar, for the reason that its use conduces



to the health and comfort of all who ride the winged steed. It may be changed from one position to another by the rider without dismounting, which enables one to adapt the bar to conditions of road, head winds, etc. C. W. Miller rode the Challenge Adjustable Handle Bar all through the six-day race at Tattersall's, Chicago. He says: "I have used nearly all kinds of bars, but the Challenge is the finest thing I ever saw for resting while on the wheel. I had not the slightest numbness in either hands or wrists after six days' continuous riding with the Challenge bar." And Fred H. Schinneer says: "I found the Challenge bar relieved me from any tired feeling, as it permitted my body to vary its position whenever I wished to do so. You have provided wheelmen the most healthful and convenient handle bar yet brought out." Made by the Challenge Machinery Company, Chicago, and for sale by dealers.

AMERICAN MACHINERY IN GERMANY.

One of the latest orders received by Paul Shnedewend & Co., Chicago, for their Special Reliance hand press, designed especially for proving half-tone and process cuts, came by cablegram from Messrs. Meisenbach, Riffarth & Co., Berlin, Prussia.



The Reliance Special hand press referred to, which has been so readily adopted by leading engravers and printers, is unquestionably without equal in strength, rigidity and accuracy of construction. The manufacturers say that a first-class proof of a half-tone cut the full size of the platen may be taken on this press without the least strain to the press. The Henry O. Shepard Company have one of these Reliance presses in use, for proving up and preparing for the press the half-tone cuts that appear in THE INLAND PRINTER, which is printed by the above company.

CAMPBELL PRINTING PRESS & MANUFACTURING COMPANY VERSUS DUPLEX PRINTING PRESS COMPANY.

On page 91 of the April issue of THE INLAND PRINTER an article appears dealing with the litigation between the Campbell Printing Press & Manufacturing Company and the Duplex Printing Press Company. To the statements therein made the former company take exception, as tending to mislead, and have addressed the following explanation to the editor of THE INLAND PRINTER:

NEW YORK, April 10, 1897.

To the Editor of THE INLAND PRINTER, Chicago, Ill.:

DEAR SIR,—In your issue for April appeared an article concerning the present status of our litigation with the Duplex Printing Press Company, of Battle Creek, and with users of the Cox Duplex press. As the substance of this article is not in accordance with the facts in the matter, we desire to bring the true state of the case to your attention, feeling that you will very gladly accord a statement from us a position in your columns.

In 1892 we brought suit against Messrs. Marden & Rowell, of Lowell, Massachusetts, who were using a Cox Duplex press, which infringed two patents belonging to us, one of Kidder and the other of Stonemetz. After a lengthy contest, the Circuit Court for the District of Massachusetts decided that the Duplex press in question did infringe the two patents referred to, and thereupon granted an injunction restraining the use of the press, and filed what is known as a "Final Decree" against the machine. Marden & Rowell thereupon paid us \$2,500 in cash as a license fee, and we permitted them to again use their machine.

After this transaction, although the machine was again put in operation, the final decree was not vacated and continued to hold against it. In order that the matter might be cleared up, the courts were asked to dissolve this final decree, in view of the fact that Marden & Rowell had paid our claim in

full. With this request the Court complied, and it is this decision to which you have referred, erroneously, as a complete settlement of our case against the Cox Company and users of the Cox machine.

I beg to state that this settlement affects *only* the users named above, and in no wise relieves others who are likewise infringing.

Throughout the whole controversy the courts have decided upon the merits in our favor, and although the Kidder patent has since expired, yet the Stonemetz, which runs until 1905, will effectually prevent the use of Cox machines until that date. The entire matter is now in the hands of the United States Court for final adjudication, and if its decision is in harmony with all thus far given, every user of a Cox press will be rendered as liable to us as were Messrs. Marden & Rowell. We state the actual condition of affairs in order that innocent parties may not be led into trouble.

Yours sincerely,

H. A. WISE WOOD, General Manager.

It is the concern of THE INLAND PRINTER to comment on controversies of this kind only so far as the interests of the trade may be involved. That the decisions of court should be given a false interpretation it is not within our province to affirm or deny, but we believe it is within the power of every printer who may be concerned as to the outcome of this litigation to ascertain the extent of his responsibility by weighing the evidence procurable from both companies, which we presume they will be glad enough to furnish on request.

REMOVAL.

The A. D. Farmer & Son Type Foundry Company, formerly at 111-113 Quincy street, Chicago, has removed to 163-165 Fifth avenue, near the corner of Monroe street, where it has a larger floor space and facilities not enjoyed at the old location. Besides this the premises are nearer Monroe street, one of Chicago's printing centers, and convenient for out-of-town customers who visit other type foundries and paper houses located on that thoroughfare. They will carry a full line of all the material manufactured by the parent foundry in New York, and continue to act as Western agents for the Empire Typesetting Machine Company, as in the past. Mr. S. M. Weatherly, manager, is looking after the Western trade in a most satisfactory manner.

THE THREE BEST BORDERS OF THE DAY.

The three popular borders of today are the Empire, Flame and Laurel. They are all very original, easy to set, and give the most striking effects. Each is made in a variety of sizes, and the prices range from \$1.75 to \$2.65 per font. We show pieces from these borders here. They were originated and are made by the American Type Founders' Company, a concern which makes more borders than all the type founders of the world combined. These three new borders will take away that appearance of sameness which the enterprising printer is always anxious to avoid in his work.



"LAING" PATENT GALLEY LOCK-UP.

The advertisement of the F. Wesel Manufacturing Company, this month, shows an illustration of the "Laing" patent galley lock-up attached to one of their brass-lined galleys. Many devices have been invented for locking up matter upon a galley, numbers of them proving to be anything but satisfactory, and failing to accomplish the purpose for which intended. The "Laing" galley lock-up is said to be one of the most satisfactory ever put upon the market. The lock-up can be attached to any style of galley, whether of brass, wood rim, newspaper, or job galley, and is positive in its action, working with a parallel motion and securely holding the type the full length of the galley. Those wishing a quick, effective and positive lock-up device should investigate the merits of the "Laing."

**THERE IS MONEY IN AN INCREASE IN SPEED
FROM 250 PER HOUR TO 400.**

What more is wanted? Does not such an increase mean more profit or less expense? There are millions of papers and pamphlets wrapped every day in the United States; if one-third of the labor cost of that work was saved it would aggregate an enormous sum. Read the letter printed below, then examine the picture, and send in your order to the nearest Branch of the American Type Founders' Company.

CHICAGO GREAT WESTERN RAILWAY
PRINTING OFFICE.

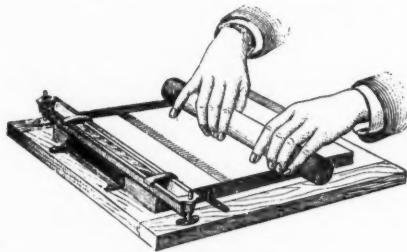
CHAS. A. STICKNEY,

Supt. Printing.

American Type Founders' Co.: ST. PAUL, MINN., April 20, 1897.

DEAR SIRS.—In answer to your letter of April 13 about the "Economy Wrapper Paster," We have just finished wrapping an edition of 15 M tariffs 12 by 18 inches—28 pages. These tariffs were being wrapped at the rate of 250 per hour with a brush, while with the aid of your paster this was increased to 400 per hour. In every way I think it far ahead of a brush.

Yours truly, CHAS. A. STICKNEY.



PATENT APPLIED FOR.

This is the Economy Wrapper Paster. No. 10, 10 inches wide, is \$4; No. 16, 16 inches wide, is \$5. Before this was put on the market the makers experimented on brushes. The work cannot be done efficiently or rapidly with a brush, especially if it is a cheap brush.

"VERY MUCH ALL RIGHT."

MANSFIELD, OHIO, March 24, 1897.

American Type Founders' Company:

The Horton mailer which we purchased from you we are pleased to say is quite a decided success. We find it less liable to get out of repair, responds more promptly, and enables the operator to do *fully a third more work* than with any other mailer we have ever used in this office. The Horton mailer is very much all right. Very truly yours,

THE NEWS PRINTING COMPANY,

W. S. Cappellar, President and General Manager.

[Yes; the Horton is so far superior to all others that the economical publisher can afford to discard even such mailers as cost more money. The price is \$20 net. For sale by all branches of American Type Founders' Company. The Economy Wrapper Paster, costing from \$4 to \$5, sold by same company, makes it a pleasurable and easy task to wrap your papers or pamphlets.]

EXCHANGE YOUR OLD CUTTER FOR A NEW ONE.

The *fin de siècle* rule and lead cutter is the improved Little Giant. Besides the standard gauge on the bed for cutting to twelve-point ems, this cutter has a gauge extending in front of the knife, also graduated to ems. The strip of lead or rule is fed up to this gauge, and the pieces as cut fall out of the way. No well-regulated office will be without one of these cutters. Beware of worthless imitations.

FRANK BARRYHT'S REMOVAL.

Frank Barhydt, formerly located at 606 New York Life building, has moved to Suite 1014 Monadnock block, Dearborn and Jackson streets, Chicago. Mr. Barhydt represents direct, the manufacturers of the Peerless, O.-S. Gordon and Universal job presses, and has recently been

made agent for the Harris automatic press for Chicago and vicinity; he has also perfected arrangements for the sale of the Brown improved power cutters, and has arranged to furnish Wetter numbering machines and Wesel & Co's patent stereotype blocks on very short notice. Parties desiring the best in the lines indicated would do well to correspond with him.

A NEW ENGRAVING FIRM.

The Burbank Engraving Company is the name of a new concern recently started in Boston, Massachusetts, under the management of Mr. James P. Burbank, who is well-known to printers of the Eastern States, having been connected for many years with the supply house of Golding & Co., and more recently with C. J. Peters & Sons, Electrotypers. Mr. Burbank is the inventor of an embossing composition which is having an extensive sale, and the new firm will make a specialty of embossing dies.

THREE-COLOR PROCESS.

The most extensive concern in the three-color process printing business is the Photo-Colortype Company. This company is probably the first concern to make a commercial success of this comparatively new process. There is no kind of printing that exacts more from a printing press, and the following indorsement of the Gally Universal press is consequently valued very highly by the general selling agents of that press, the American Type Founders' Company:

Regulations, Sales *Man. Sales, 9-12* *Job Regulations, Sales* *A. Shedd, Esq.*

Photo-Colortype Co.

*87-9 Plymouth Place,
Chicago, 2/27/97.*

109

American Type Founders' Company,

Dear Sirs

In response to your inquiry, we beg to say that we have now in our establishment four Universal Presses Style No. 3, and take great pleasure in saying that they are giving us the utmost satisfaction in every respect.

We have in former times experimented with numerous other Platen Presses that were sold to us as being "just as good as the Universal", but we were always compelled to have the presses removed and replaced by the press that you are selling. The principal point about the Universal, and which is of absolute need for fine color half-tone work, such as we are doing is the perfect rigid and solid impression that warrants to give a perfect and clean impression of a half-tone of almost any size, and a perfect register.

The construction of the fountain is very ingeniously designed and the results are very equal to work done on a Cylinder Press.

We are seriously considering now to purchase one or two more Universal Presses in the very near future and will certainly correspond with you when we are ready.

Yours very respectfully,

Photo-Colortype Co.
*Per *Frank Barhydt**

THE CHILD ACME PAPER CUTTER.

The Child Acme Cutter & Press Company, Boston, Massachusetts, report that Mr. Child has recently made a short trip to the West, and secured orders for several large Acme cutters to go to Rochester, New York; Toronto, Ontario; Cleveland, Ohio, and other cities. We are informed that Messrs. E. C. Fuller & Co., 28 Read street, New York, and 279 Dearborn street, Chicago, will hereafter look after the trade in the cities named. The firm has recently filled an order for an Acme cutter for the Government Printing Office in Washington, and one to be shipped to England.

LINOTYPE FACES.

Many people think the linotype suitable for newspaper work only. This is not the case. It is being used quite extensively for bookwork, and now that the newspaper offices of the world are well supplied with machines, the company is making extra effort to place linotypes in book and job offices doing work in many styles of type, and have fitted up for supplying just such demands. The following examples will show the faces adopted up to March 3, 1897:

Ruby No. 18.	Minion No. 1.
Agate No. 1.	Minion No. 2.
Agate No. 2.	Minion No. 3.
Agate No. 3.	Minion No. 21.
Nonpareil No. 1.	Brevier No. 1.
Nonpareil No. 2.	Brevier No. 2.
Nonpareil No. 3.	Brevier No. 4.
Nonpareil No. 12.	Brevier No. 19.
Nonpareil Old Style No. 1.	Brevier Old Style No. 1.
Brevier Old Style Italic No. 1.	Brevier Italic No. 1.
Long Primer No. 1.	Small Pica No. 1.
Long Primer No. 13.	Small Pica No. 9.
Long Primer Old Style No. 1.	Small Pica Italic No. 1.
Long Primer Old Style Italic No. 1.	Small Pica Italic No. 9.
Small Pica Old Style No. 1.	
Agate Bold Face No. 1.	Minion Doric No. 1.
MINION GOTHIC NO. 2.	Brevier Ionic No. 1.
Nonpareil No. 1.	Bourgeois No. 2.
Brevier No. 1.	Long Primer No. 2.

SMALL PICA GOTHIC NO. 1.

TWO-LINE RUBY.

TWO-LINE AGATE NO. 2.

Besides these the linotype is arranged to cast a number of tasty borders for advertising uses. With such a range of work as this, and with the advantage of an easy change in measures for varying columns, the capabilities of the machines are daily becoming more appreciated.

DAVIS & FELDMAN, 1006 F street, N. W., Washington,

D. C., desire to dispose of the patent rights of a composing stick which is said to be one of the most convenient ever devised. An illustration of same is given herewith. Full particulars can be obtained by addressing the firm.

THE DEXTER FOLDER COMPANY, of New York, will soon ship the second of the lot of four special machines they are building for the *Youth's Companion*, of Boston. As there are four of these machines in all, each occupying a floor space of 6 by 20 feet, some idea of the undertaking can be had. Each is capable of delivering 4,500 copies of the paper per hour, folded and wire stitched. The first machine has been in operation for six months, and is used exclusively for the New England edition of the *Youth's Companion*, which is made up of three separate sheets including the cover. It will deliver, fold and wire stitch the paper in 8, 12, 16, or 20 pages.

A PRINTER'S TECHNICAL CLUB OF ITSELF.

THE INLAND PRINTER is pre-eminently the journal of the printing craft, and has no competitors. The department on "Job Composition" fills a "long-felt want." It is a sort of printers' technical club of itself.—W. F. Dunlap, proprietor *Times-Record*, Valley City, North Dakota.



WANT ADVERTISEMENTS.

BOOKS.

A BOOK FOR PRINTERS—"The Practical Printer," 200 pages, \$1; "Printer's List of Prices" and four other books; sold by all type founders; write for circulars. H. G. BISHOP, Oneonta, N. Y.

CARDS—Embossed designs in colors for the progressive printer. Specimen book, 25 cents. C. M. CATLETT, Norwalk, Ohio.

EMBOSS IT YOURSELF—Our new book tells you how to do embossing, make embossing composition, make embossing dies, do color work and zinc etching, and how to make any ink work fine or glossy, coated or bond paper without picking the face off the stock, and other pointers by a practical printer. Price, \$1. MACHRIS EMBOSsing CO., Kokomo, Ind.

PRINTERS' Book of Recipes contains zinc etching, stereotyping, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

"PUBLISHING FOR PROFIT" has illustrated plans and diagrams, and full practical working instructions for arranging every department of a newspaper composing room. Worth \$50 to any publisher; costs 50 cents. DEARING, American Type Founders' Co., Portland, Ore.

REDUCED TO 10 CENTS—"Calender Blotter Specimens." Printed in 1895 and still without a rival. Originally 50 cents. Now, to close out, 10 cents, postpaid. HOLLIS CORBIN, St. Johns, Mich.

FOR SALE.

A COMPLETE electrotype plant in good condition. Cheap for cash. "R 19," INLAND PRINTER.

FOR SALE—At a liberal offer, electrotype block plates of "Pressman's Manual," also of "Imposition of Forms and Printer's Ready Reckoner"; both books copyrighted. J. H. POWERS, 353 Broadway, Brooklyn, N. Y.

FOR SALE—A Thorne typesetting machine, brevier type. For terms address THE FREE LANCE, Fredericksburg, Va.

FOR SALE—Hoe "Presto" or pony perfecting press; prints four and eight pages, six or seven columns; in active use about five years. Original cost, \$13,000; would sell for \$4,500. First-class in every way; just suited to a paper of moderate circulation, say ten or twelve thousand copies daily. A stereotyping and wetting outfit goes with press. For full particulars address "R 51," INLAND PRINTER.

HELP WANTED.

WANTED—A first-class job compositor to set the finer class of work and act as assistant foreman in a good office having six presses, with a large line of general work. Must be an up-to-date union man with original ideas. Must be sober and a worker. No spasmodic drunks need apply. Location, a town of 25,000 in eastern New York. Address, stating wages required and experience, "R 35," INLAND PRINTER.

WANTED—As foreman of our half-tone plant, a man who thoroughly understands the three-color process. Address, at once, F. V. CHANEY, One Hundred and First street, Central Park West, New York City.

WANTED—First-class compositor, with modern ideas as to the correct handling of type and capable of taking charge of a medium-sized composing room. Address, stating where last employed and wages expected, "R 10," INLAND PRINTER.

WANTED—Good steady man, capable of acting as foreman in newspaper and job office. No attention paid unless references, experience and wages wanted are given. THE COMMERCIAL, Ypsilanti, Mich.

WANTED—Up-to-date, artistic job printer as foreman in an up-to-date office. References required. Send samples of work with application. DANCE BROS. CO., Danville, Va.

SITUATIONS WANTED.

AMBITION young (22) printer wants position where he can advance himself. Four years' experience; reliable, sober; references. "R 24," INLAND PRINTER.

ARTIST wants position; good on newspaper work, buildings, portraits, lettering and commercial designing. "R 11," INLAND PRINTER.

A SITUATION by a first-rate job printer, capable of taking foremanship in a small office. Address "P. H. D.," Lock Box 259, Platteville, Wis.

CYLINDER and platen pressman desires a steady position. Up-to-date; can take charge. "R 25," INLAND PRINTER.

JOB COMPOSITOR, A 1, stone hand and make-up, desires position in first-class office. Experienced as foreman. References. "R 12," INLAND PRINTER.

JOB PRINTER AND PRESSMAN (cylinder and platen) desires situation; city experience as foreman in either branch; half-tone work; union, married, temperate; or would lease newspaper plant in Iowa or Minnesota. E. G. DEAN, Wabasha, Minn.

POSITION WANTED—Twenty years' experience as compositor in job and news offices; German-American; able to estimate, keep books and translate. Honest work guaranteed. "R 27," INLAND PRINTER.

SITUATIONS WANTED.

PRINTER, sober and industrious young man, desires position as two-thirder first-class job office. "R 18," INLAND PRINTER.

SITUATION WANTED—As improver on cylinder. Have over five years' experience in general job office on platen, one year on cylinder. Good references and strictly sober. Knowledge the main object. "R 23," INLAND PRINTER.

SITUATION WANTED—Book and job compositor; make-up. Four and a half years' experience. List of references. Address J. B. ROUNDS, New York Hall, Louisville, Ky.

SITUATION WANTED—By an A 1 reliable cylinder and platen pressman; well up in embossing, half-tone, catalogue and fine commercial work. Can take charge. Best references. "R 21," INLAND PRINTER.

SITUATION WANTED—By compositor; good job, table, Sad. man and make-up; familiar in languages, experienced in job press-work; honest, temperate, non-union. "R 26," INLAND PRINTER.

TO FOREIGN PRINTERS—Reader wants situation. Thorough English, French, German and Russian. Experienced in most of the Oriental languages. Artistic job compositor. "ARISON," 163 Clinton street, New York.

WANTED—Position as manager, superintendent or salesman in well equipped printing or lithographing house. Long experience, thoroughly practical. "R 32," INLAND PRINTER.

WANTED—Situation by linotype machinist. References as to ability and character. Union man. "R 30," INLAND PRINTER.

YOUNG MAN, competent half-tone and chromatic engraver. Best references. AUGUSTUS M. HESLEY, Box 91, Fairport, N. Y.

BUSINESS OPPORTUNITIES.

A BARGAIN—A well equipped daily and weekly newspaper office in northern Illinois, situated in one of the best cities in the State; good paying business, and a great field for the future. It will be sold very low. Owner going out of business. Don't apply unless you mean business. Write to "R 36," INLAND PRINTER.

AN UP-TO-DATE printer of experience, with some capital, desires to invest same with a progressive concern and take inside management or foremanship of composing room. "R 28," INLAND PRINTER.

FOR IMMEDIATE SALE—An admirably located, long established and well-known weekly, enjoying very satisfactory circulation and extraordinarily large advertising and job patronage. Splendid town of 1,600. Owner retires permanently from all business. Promptly address Box 623, West Liberty, Iowa.

FOR SALE—A modern job plant, established eight years. Late type faces, power, new presses, new cutter; doing a good business; will invoice \$3,000. Located in eastern Nebraska, in a Missouri river town; population, 13,000. Part cash, balance on time, or will sell half interest to good job printer. Address "R 37," INLAND PRINTER.

FOR SALE—Best-paying daily and weekly in Ohio. Publish all city and county official advertising. Only democratic papers in city of 40,000; county of 80,000. "R 16," INLAND PRINTER.

FOR SALE—Half interest in paying job business in large western city. Nine presses, Sanborn power cutter, three electric motors and everything to make up an up-to-date plant; business growing, and offers fine opening for a man with some money desiring a safe investment; remaining partner is thoroughly practical and honest, and can control good trade which is long established. \$3,000 cash required, balance to suit purchaser. "R 29," INLAND PRINTER.

FOR SALE—Job printing office, very complete; several large cylinder presses, folders, etc., nearly new; not as complete office outside of New York City; cost over \$15,000, but will sell cheap. Address at once, "R 34," INLAND PRINTER.

FOR SALE—Well equipped job printing office, nearly new; elegant opportunity. Price, \$1,300. Address W. WILLIAMS, 138 East Fourth street, Dayton, Ohio.

HALF INTEREST in job printing office. Splendid business; can easily be doubled. Will sell at three times business for March; third month under present management. FRED PAULY, Eau Claire, Wis.

AM SICK and tired of running the best country newspaper and job plant in northeastern Iowa. "R 17," INLAND PRINTER.

MONTHLY MAGAZINE FOR SALE—We offer for sale a first-class monthly horticultural magazine, with a subscription list of 100,000. It is well known, and has a large advertising patronage. It will pay nearly 20 per cent on a \$25,000 investment; but we are going out of the publishing business and will sell cheap. It's a great opportunity for some one. "R 33," INLAND PRINTER.

SOUTH AFRICA—Correspondence invited. Agencies undertaken. Printing, publishing, bookbinding, advertising, stationery, fancy goods, bookselling. MARSHALL & HAYNE, Box 2323, Johannesburg.

WILL exchange one-third interest in prosperous eight-column Mississippi daily and weekly, and good job plant for interest in printing business in North or West of \$2,500 value. Good position with interest. Business paying well; bright prospects. J. W. TUCKER, Jackson, Miss.

WANTED TO PURCHASE.

WANTED—A first-class secondhand outfit for composing room for a trade paper, including galley, stones, proof press, cases, cabinets, stands, about 500 pounds brevier body and full assortment of display type. "R 20," INLAND PRINTER.

MISCELLANEOUS.

A CHEAP PERFORATOR—Will perforate or score while printing. Does not ink sheet nor cut rollers. Easily attached. \$10 for ten parts. Send for circular and testimonials. H. G. BISHOP, Oneonta, N. Y.

A LBERT HALLETT PROCESS for perfectly imitating typewriter letters—embraces basic principle of typewriter, therefore other methods are spurious. Fully protected by valid U. S. patents. Exclusive perpetual rights granted. ALBERT HALLETT, Boston, Mass.

A LL-COPIED EFFECT assimilated typewriter letters are produced by the Adamson process. Exclusive city rights backed by all the patents. On the lease or royalty plan. Send for circulars and samples of the work. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

A NYBODY CAN MAKE CUTS with my simple transfer-ring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process \$1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagers-town, Ind.

C HALK ENGRAVING PLATES—We make the "Bell" standard plates. Positively no infringement. Anti-monopoly prices; ask us about them. Old plates recoated, $\frac{1}{2}$ cent an inch. THE HIRD MANUFACTURING CO., Cleveland, Ohio.

C HALK PLATES RECOATED, $\frac{1}{2}$ cent an inch. Write for circular. BYRON POPE & CO., Cleveland, Ohio.

C OPYING INK spoils rollers, makes double work for pressman and press must run slower. You know that. Now, try Monarch "Special" Reducer on your next run. It overcomes all these annoyances. Ink will flow like black; doesn't dry or pull rollers. Just a bit in the ink—lasts all day. No need to stand, glycerin bottle in hand, with eyes on the rollers. Press capacity doubled. Doesn't affect color. Saves its price in an hour. Send for circular and sample sheets. It's the only thing of the kind made. We make it; you need it. Monarch Reducer for ordinary inks, and our Electricity Killer and Embossing Compound are also leaders. PRESSMAN'S SUPPLY CO., Kalamazoo, Mich.

E MBOSSING DIES—We are headquarters for everything in this line. Prices are right. Zinc dies, \$1 up, according to size; brass dies, \$1.50 up. Send stamp for circular. BURBANK ENGRAVING CO., 683 Washington street, Boston, manufacturers Burbank's Embossing Company.

N EWS PAPER single-column line cuts of photos, in lots of two or more, \$1 each. Double column, \$2 each. H. T. JEFFERY, 510 Woodland avenue, Warren, Ohio.

P ATENT RIGHTS of the best composing stick ever invented. Price reasonable. For information address DAVIS & FELDMAN, 1006 F street, N. W., Washington, D. C.

P HOTO-ENGRAVING—Will make three-color plates for the trade. For terms, etc., address M. WOLFE, 18 East Fourth street, Dayton, Ohio.

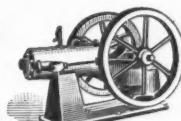
S TEREOTYPE OUTFITS for both Papier-mâché and Simplex methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue and no beating with the brush; casting box $6\frac{1}{2}$ by 12 inches; outfit for both methods, \$15. Also, White-on-Black and Granite Engraving Processes; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; \$5 for both, including material. Book explaining all of above sent on receipt of \$1. Circulars and samples for stamps. HENRY KAIRS, 240 East Thirty-third street, New York.

T HE TYPEWRITER PRESS—A money-making specialty. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

10 CENTS. HOLLIS CORBIN, St. Johns, Mich. See ad. in another column.

Gasoline Engines

The Most Reliable and Cheapest
for Printers.



No Engineer; no attention required. Catalogue free.
THE VAN DUZEN GASOLINE ENGINE CO., Cincinnati, Ohio.



SIMPLE.

DURABLE.

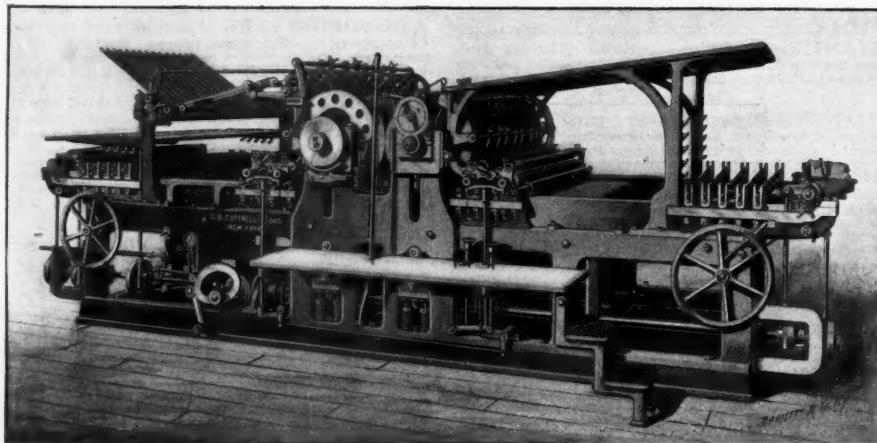
ECONOMICAL.

The Miller Perfect Perforator.

Perforates while printing. Perforation is neat and clean. Does not interfere with clear impression. Perforates any width, at exact place desired. Easily adjusted. Made of steel to fit any platen job press. Write for circular.

THE MILLER PERFORATOR CO., PUNXSUTAWNEY, PA.

Cottrell Flat Bed Perfecting Press.



To Believe in a Printing Press is the Second Step;
You must First Believe in the Man who makes it.

The experience of two generations, and the thought and labor of a quarter of a century, have been engrafted into the Cottrell Flat Bed Perfecting Press. It marks the farthest advance of press-building up to date.

If you want to kill all competition, you can do it by the ownership of this Press, which doubles your production, halves your expense, gives you twice the capacity on your present floor area, and enables you to complete work in one-third the time now required.

Think of this! *In a pressroom just half the size of your present one, you can do all the work you are now doing, in one-third the time and at one-half the cost.*

The important feature in this press is the famous "self-shifting tympan." The unanimous verdict upon this mechanism is all in praise of its wonderful simplicity. It involves no more skill or care than is required for the replenishing of a fountain or the washing of a roller. It can be easily handled by the feeder.

Will you not take an early opportunity to see this press in operation? We will gladly accompany you, regardless of any thought on your part to purchase one. We simply want printers to see it.

C. B. Cottrell & Sons Co.

Times Building, 41 Park Row, New York.

Chicago Office: 297 Dearborn Street.

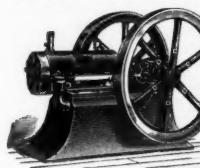
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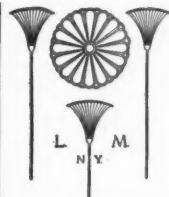


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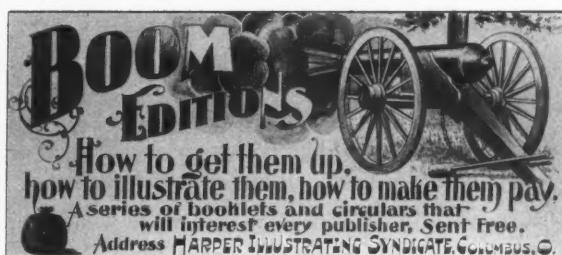
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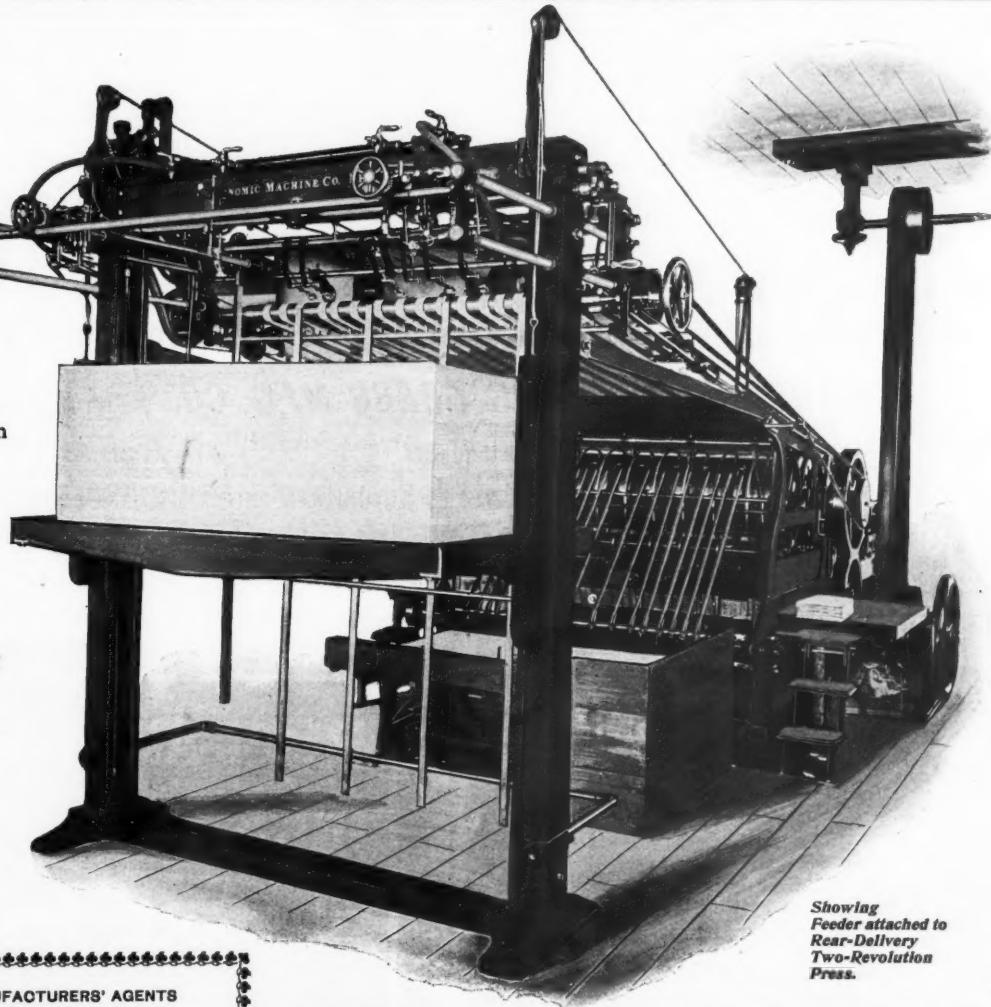
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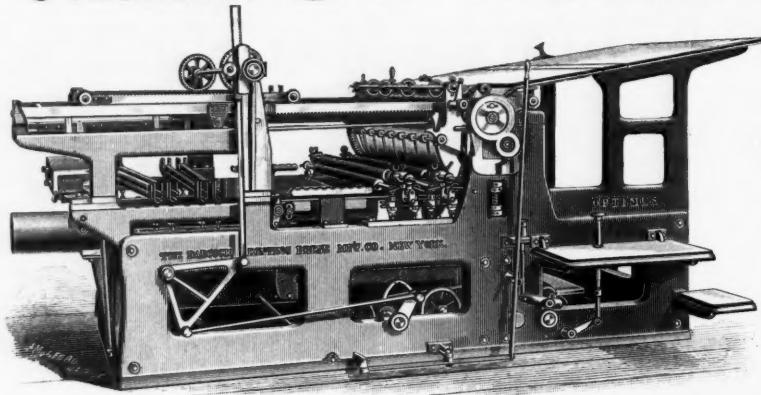
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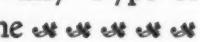
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A B	50 19	425	21 5	550	27 10	150 7 10
A Ba	55 21	485	24 5	610	30 10	160 8 0
A C	60 23	575	25 15	700	35 0	175 8 15
A Ca	65 25	650	32 10	775	38 15	185 9 5
A D	71 28	740	37 0	865	43 5	200 10 0
A Da	76 30	825	41 5	950	47 10	220 11 0
A E	83 32	950	47 10	1,075	53 15	210 12 0
A Ea	91 35	1,050	52 10	1,175	58 15	250 12 10
A F	95 37	1,150	57 10	1,275	63 15	260 13 0
A Fa	100 39	1,250	62 10	1,375	68 15	280 14 0
A G	108 42	4,400	70 0	1,525	76 5	315 15 15
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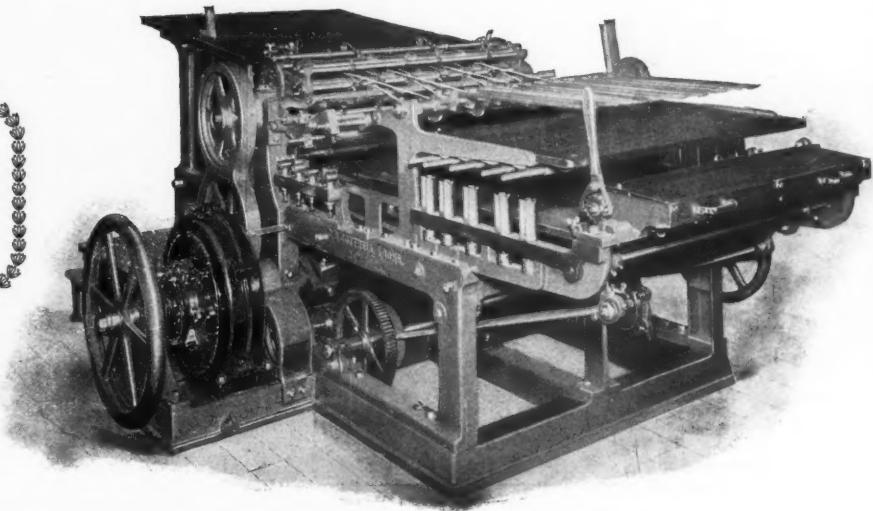
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139..38 x 54 Taylor Three-Revolution, air springs, tape delivery	
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Floor Space,
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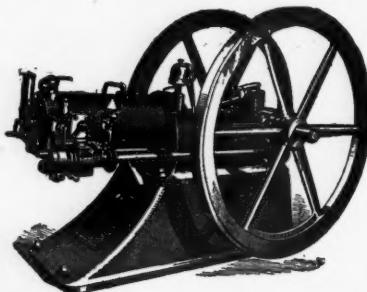
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" 10x15 "	" 1,000 "	135	" 11x17 " " 225

Steam Fixtures, \$12. Ink Fountain, \$12. Boxed and delivered in New York City free.

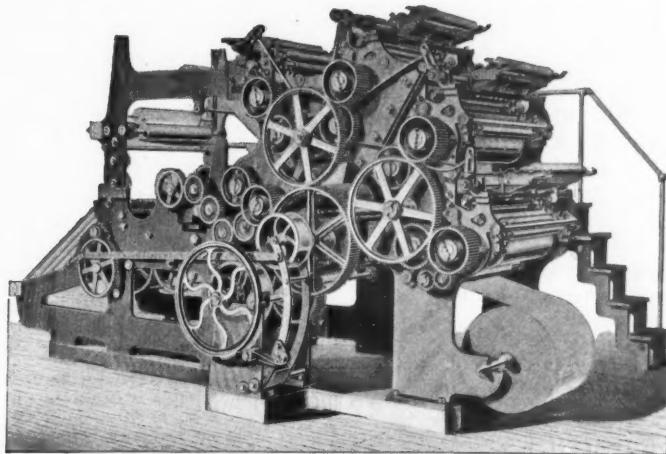
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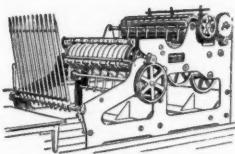
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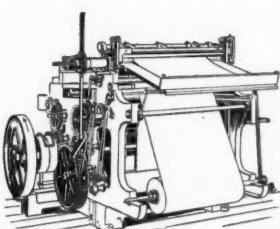
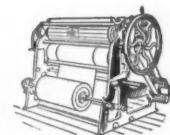


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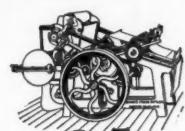
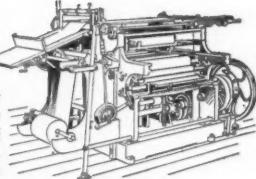


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Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.

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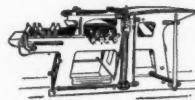
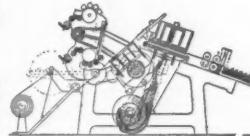


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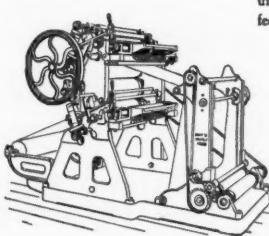
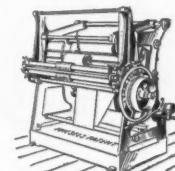


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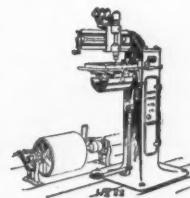


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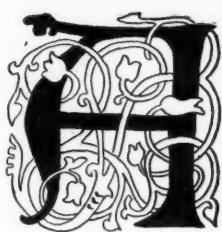
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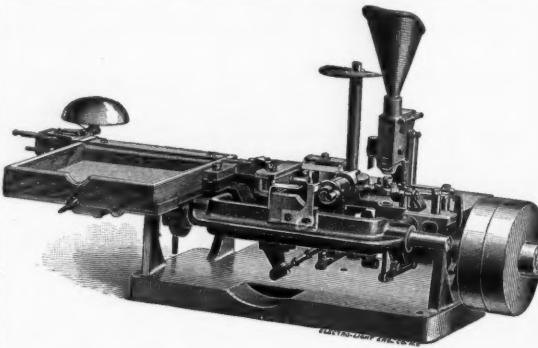
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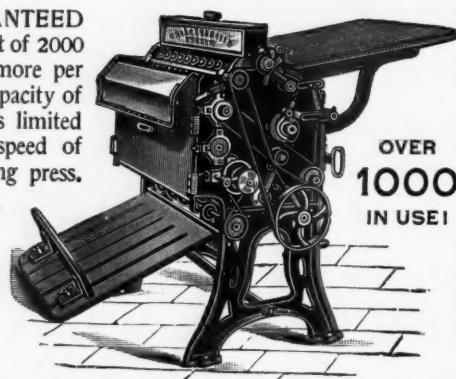
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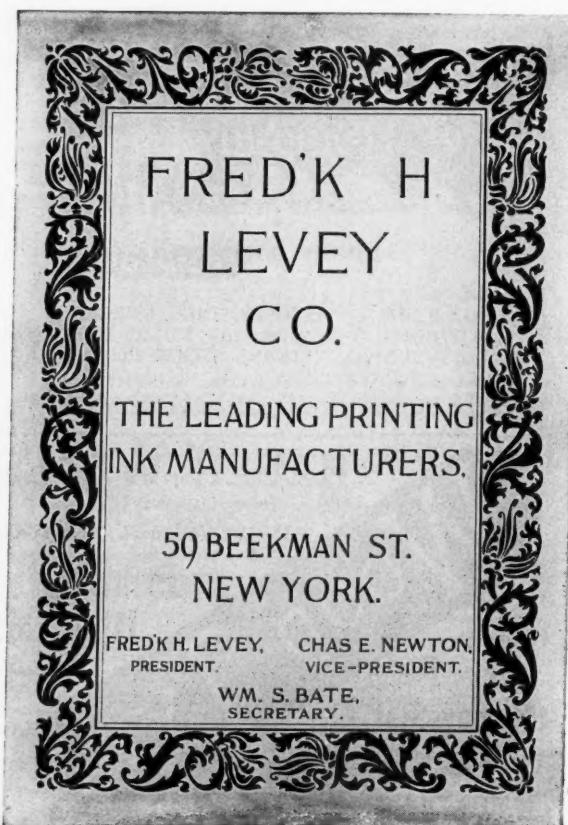
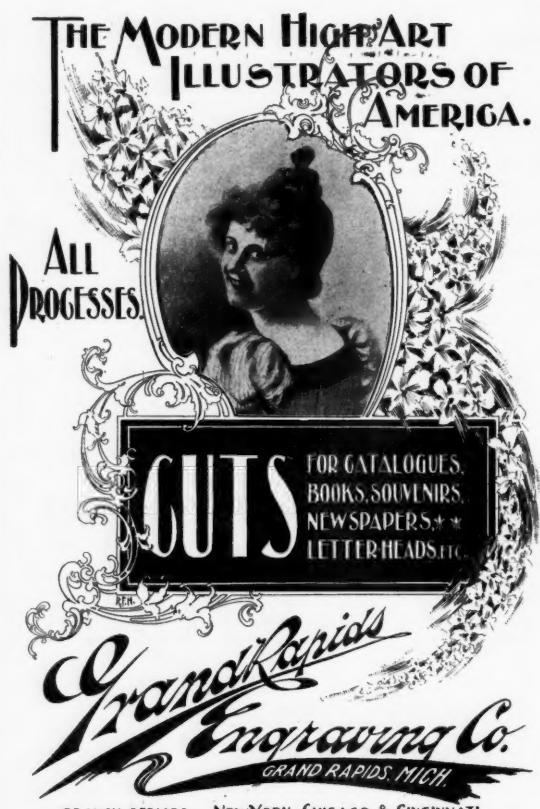
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A Full and Concise Explanation of all the Technical Points in the Printing Trade, for the Use of the Printer and his Patrons.

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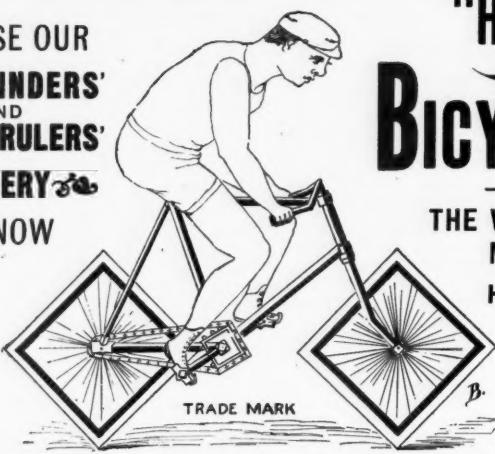
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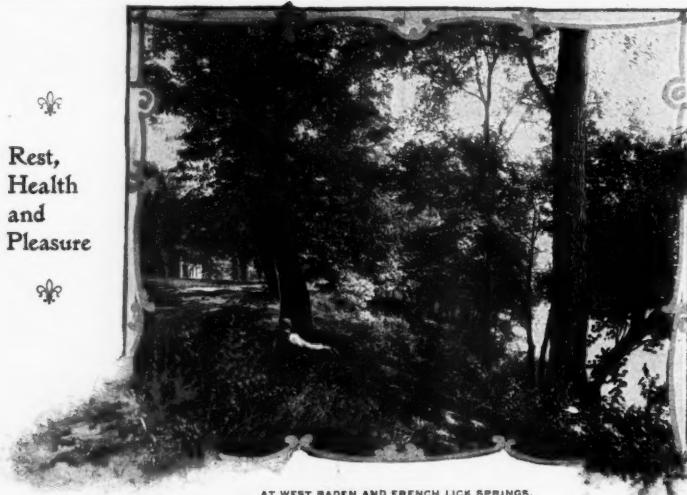
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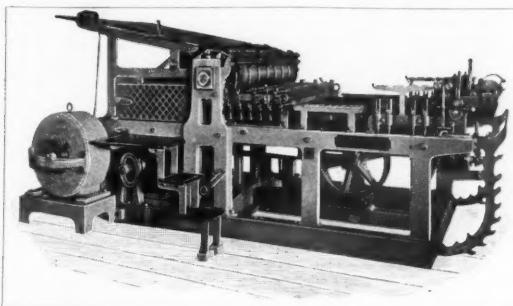


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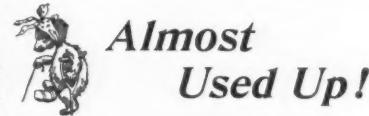


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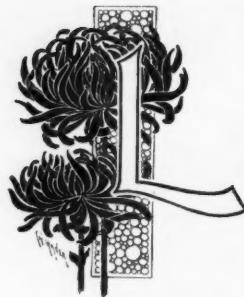
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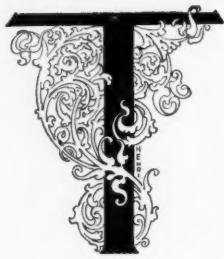
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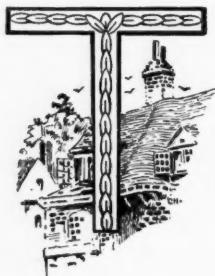
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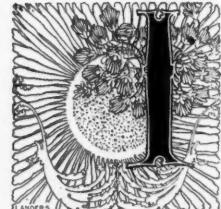
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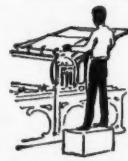
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Zing, Chas. J., Farmington, Me. Ads., booklets and folders that pay.

ADVERTISING AGENCIES.

The Advertisers' Agency, E. St. Elmo Lewis, manager, Penn Mutual Building, Philadelphia, designs, plans and conducts all kinds of newspaper, street car, magazine and special advertising. Publishers of "Our Owl" sent free to advertisers. Send for inquiry sheet.

BINDERS' MACHINERY.

Fuller, E. C., & Co., 28 Read street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Ruling machine outfits, binders' outfits, and bicycles for our customers.

BOOKBINDERS' SUPPLIES.

Slade, Hipp & Meloy, 71-73 W. Monroe street, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Type founders.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER AND JOB PRESSES, CUTTING MACHINES, ETC.

James, George C., & Co., 126 Longworth street, Cincinnati, Ohio.

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

ELECTROTYPE AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPE AND PROCESS ENGRAVERS' WAX.

American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

ELECTROTYPE AND STEREOPTYPERS.

American Electrotyping Co., 300-304 Dearborn street, Chicago. Telephone, Harrison, 71.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotype Foundry, 211 North Third street, St. Louis, Mo. Works in all branches.

Campbell & Blum Co., 132 Longworth st., Cincinnati, O. Every description of electrotyping.

Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere. Accept no others.

ENGINES—GAS AND GASOLINE.

Charter Gas Engine Co., Box 629, Sterling, Ill. Unparalleled results—unequivocal satisfaction—unequaled testimony. Catalogue free.

ENGRAVERS.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

FOLDING MACHINES.

Bennett Folder.—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

INK MANUFACTURERS.

Ault & Viborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Viborg, New York.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Johnson, Chas. Enou, & Co., 509 South Tenth street, Philadelphia, Pa. Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Roosen Ink Works, 31 and 33 S. Fifth st., Brooklyn, N. Y.; 34 and 36 W. Monroe st., Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

INK MANUFACTURERS' MACHINERY.

Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing-ink-making machinery.

INK REDUCER.

E. F. Kirwan & Co., Baltimore, Md. "Pressmen's Compound" is just what you need to get best results, especially on fine quality paper. Send for sample.

JOB PRINTING PRESSES.

American Type Founders' Co., general selling agents for Gally Universal presses.

Bronson Printers' Machinery and Warehouse Co., Manufacturers Old Style Gordon press, 48 and 50 N. Clinton street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. Golding Jobber and Pearl presses, fastest, strongest and most quickly made ready.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Type Founders' Co. Address nearest branch, as per list under head of Type Founders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

Missouri Brass Type Foundry Company,

SUCCESSORS TO
E. MENUEL & SONS, LONDON, ENGLAND.

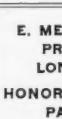
Manufacturers of

Brass Type



E. MENUEL & SONS,
HONORABLE MENTION
LONDON, 1862.

PRIZE MEDAL,
SYDENHAM, 1865.



E. MENUEL & SONS,
PRIZE MEDAL,
LONDON, 1870.
HONORABLE MENTION,
PARIS, 1878.

Made of our Celebrated Extra Quality of Hard Brass.
Send for Specimen Books.

NOT IN THE TYPE TRUST.

For BOOKBINDERS, EMBOSSEERS, HAT
TIP PRINTERS and WOOD PRINTERS.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of all kinds of paper and machine knives. Best finish. Oldest firm in the country.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.

White Co., The L. & I. J., Buffalo, N. Y., mfrs. of paper-cutting knives; superior quality.

MAP AND RELIEF-LINE ENGRAVING.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

NEWSPAPER PERFECTING PRESSES AND SPECIAL ROTARY PRINTING MACHINERY.

Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER CUTTERS.

American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish. Established 1830.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER DEALERS AND MAKERS.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Empire Paper Co., 177 Monroe st., Chicago. Envelopes, writing, book, print & manila papers.

E. S. Rooks, Receiver of Illinois Paper Co., 181 Monroe street, Chicago. Book, cover, document manila papers, etc.

PHOTO-ENGRAVING.

Bomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.W., Washington, D.C., unexcelled half-tone and line engraving.

PHOTO-ENGRAVING.

Sanders Engraving Co., 314 N. Broadway, St. Louis, Mo. Photo and half-tone engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Mfrs. of self-focusing arc electric lamps. Acknowledged by well-known firms to be the best.

PHOTO-ENGRAVERS' AND ELECTRO-TYPER'S MACHINERY.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."

Bronson Printers' Machinery and Warehouse Co., new and secondhand machinery and supplies, 48 and 50 N. Clinton street, Chicago.

Gehlert, Louis, printers' and stereotypers' blanks, 204 E. Eighteenth street, New York.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of "New Departure" cases, stands, cabinets and all printers' wood goods.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleries, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleries, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendersnagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Norman, J. E., & Co., 421 Exchange Place, Baltimore, Md. Established 1840. Samples forwarded free of charge.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

TYPE FOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:

Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 533 Delaware st.
Denver, 161 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Dominion Type Founding Co., 780 Craig street, Montreal, Canada. Manufacturers of the celebrated Excelsior Hard Metal Type, and dealers in presses, supplies, and everything for the printer.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Olive st., St. Louis, Mo. Inventors of standard line type.

Mather Mfg. Co., proprietors Keystone Type Foundry, 734-40 Sansom st., Philadelphia, Pa.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

WOOD TYPE.

American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham, Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.



Byron Weston Co's



Linen Ledger and Record Paper

Has no superior.
Why not use it?

*** Our Selling Agents in Chicago are

Bradner Smith & Co.

Mills at Dalton, Mass.

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"When Summer Comes Again."

The Printer who uses
Butler Brands of Paper
may take a vacation
because he can spare
THE MONEY.

The Printer who does not
use Butler Brands of Paper
may take a vacation
because he can spare
THE TIME.

EVERYBODY GO SOMEWHERE.

But while you're gone be sure the wheels are kept
turning at the shop. **THE BUTLER BUSINESS BUDGET**
will keep them humming. Send for it. It's free to
the trade.

J. W. BUTLER PAPER COMPANY,
CHICAGO.



Proclamation!

Be it Known unto all Men, that on June 10, 1897, we will inaugurate

THE TOURNAMENT OF THE "CENTURY."

The intent being to encourage all Printers, Pressmen and Feeders to utilize to the utmost extent the marvelous capabilities of the "CENTURY" Press, to the end that an increased production of Letter press, Half-tone and Color Work may daily result in all press-rooms where "CENTURY" Presses are operated.

\$1,500 IN GOLD

during the ensuing twelve months will be apportioned among the Pressmen and Feeders who make the best records upon "CENTURY" Presses.

Speed, Quality and Economy of Time, the three constituents of modern efficiency, will constitute the principal factors in the determination of each award.

The Tournament will be divided into six contests; the first five being preliminary, and occurring successively as follows:

- No. 1—Beginning June 10, closing July 31. Award—\$60 to Pressman, \$40 to Feeder.
- No. 2—Beginning August 1, closing September 30. Award—\$60 to Pressman, \$40 to Feeder.
- No. 3—Beginning October 1, closing November 30. Award—\$60 to Pressman, \$40 to Feeder.
- No. 4—Beginning December 1, closing January 31, 1898. Award—\$60 to Pressman, \$40 to Feeder.
- No. 5—Beginning February 1, 1898, closing March 31. Award—\$60 to Pressman, \$40 to Feeder.

In the Contests Nos. 1 to 5, inclusive, the awards will be given for the best records on individual jobs, while in the last, or Contest No. 6—the Grand Finale—the award will go to the Pressman and Feeder who together make the best record continuously throughout the months of April and May. This, the

Final Contest, will begin April 1, 1898, and end May 31, 1898.

Award—\$600 to Pressman, \$400 to Feeder.

All pressmen and feeders operating "CENTURY" Presses are eligible to enter this Tournament. On the following page we publish the rules in detail which shall govern the Preliminary Contests.

The conduct of the Tournament will be placed in the hands of a Committee of Representative Men, whose names we shall shortly have the pleasure of announcing.

RULES.

1st. To enter, each person (Pressman or Feeder) who contemplates becoming a contestant will be required to file with us a registration blank, which will be furnished upon application.

2d. Entries may be made at any time during the various contests, but must be registered with us at least three days prior to the receipt of work which is submitted in competition.

3d. A Pressman and a Feeder, who together produce a job which is to be submitted in competition, shall constitute a Team.

4th. Each Team, if it so desires, is entitled to submit in each of the Preliminary Contests three classes of work—Cut, Color and Letterpress, a single job of each. (Note: As the Preliminary Contests concern only individual jobs, each must stand upon its own merit and cannot be assisted or detracted from by others submitted with it.)

5th. The Presswork upon each job submitted must have been begun during the period of the Preliminary Contest for which it is submitted.

6th. Accompanying each job submitted must be a record of it. For this purpose we shall furnish Competition Record Blanks, which should be properly filled out and sent to us. Four sheets of the competing job, unfolded and uncut, must accompany its record.

7th. The record of each job as entered upon its blank must be sworn to by the contestants submitting it. The oath must be taken before a notary public, or other properly authorized party, who shall duly certify it. The record must then be countersigned by an employer of the contestant, or a superintendent acting for him.

8th. The right shall be reserved to the committee to investigate the record of any or all work submitted in competition, and when upon investigation the committee finds the facts not to bear out the record as submitted, the record shall be rejected and the contestants submitting it shall be debarred from further participation in the TOURNAMENT.

9th. The winners of one Preliminary Contest cannot enter subsequent Preliminary Contests, but all Teams operating "Century" Presses, whether previous winners or not, will be eligible to enter No. 6, the FINAL CONTEST.

NOTE.—These rules are subject to amendment when necessity arises.



We Shall Protect Our Patents

The Stonemetz patent, No. 376,053, which has been upheld by the courts, covers until 1905 any Web Perfecting press having Reciprocating Cylinders which print on both their forward and backward strokes from Flat Forms of Type.

We shall hold *every user* of a press of this description personally liable for his infringement, as in the case of Messrs. Marden & Rowell, of Lowell, Mass., just ended, in which the courts stopped the infringing (Duplex) press until the users had paid our demand of \$2,500 in cash.

We spend large sums annually in developing inventions and in securing patents upon them, and we shall permit *no single case* of infringement to escape the just penalty which the law provides in such matters.

The "Multipress"

is now ready for the market. It is faster, simpler, more convenient to operate than any similar machine, *and is built under sustained patents.* We shall be pleased to have all publishers examine it.

BEWARE!

All statements, from whatever source they may come, which do not correspond with the above are false or intentionally misleading. The law may be slow, but it is very sure. Keep out of trouble.

THE CAMPBELL COMPANY,

**5 Madison Avenue, New York.
334 Dearborn Street, Chicago.**

THE LOTUS PRESS, Nathan Bros.,
140 West 23d St., New York,

May 17, 1897.

Campbell Printing Press & Mfg. Co.,
New York:

Gentlemen,--Your "Century" presses are giving us infinite satisfaction. We do not hesitate to say that after a thorough investigation, in which all presses were considered, we selected them as incomparably the most efficient and modern machines offered.

As our work is of the most delicate and difficult nature, with which we cannot afford to run risks, we concluded it wise to put in machinery which had been recently designed to meet the requirements of the times, rather than that which had been upon the market for several years. The results obtained have well repaid our judgment.

For exact registration, delicacy and firmness of impression, good distribution of ink, strength and speed, the "Century" is the only machine that is equal to the severe demands of the day, and its unique devices render even the most difficult forms easy of production.

Your competitors endeavored to convince us that good work could not be run rapidly; your press has convinced us that it can.

Very truly,

THE LOTUS PRESS,
Nathan Bros.,
Proprietors.

The "Century"



MR. PAUL NATHAN.



MR. AUGUSTUS NATHAN.

The Campbell Co.

5 Madison Avenue,
NEW YORK.

334 Dearborn Street,
CHICAGO.

A FALSE STATEMENT.

Following is reprinted an article from the April number of THE INLAND PRINTER, page 91, which is misleading to such an extent that we deem its correction a duty to those who through it may be led into serious legal difficulties.

1. "THE COX DUPLEX PRESS WINS."

2. "THE United States Court of Appeals has dismissed the complaint of the Campbell Printing Press & Manufacturing Company against Marden & Rowell, users of a Duplex Press, in Massachusetts."

3. "This is the case in which a decision in the lower court adverse to the users of the press was rendered in 1894. The opinion was handed down on March 9 by the United States Circuit Court of Appeals for the first circuit, sitting in Boston. The case has been fiercely contested, and the decision looked forward to with great interest, not only by the manufacturers of the respective presses, but by users of the Duplex press in all parts of the country. Speaking of this contest, the Battle Creek (Mich.) *Daily Journal* of March 10, says:

"It is generally known that the Campbell Printing Press Company of New York brought suit in the United States Court in Massachusetts against the Duplex Printing Press Company of this city some four years ago, claiming infringements of patents on printing presses made by the Duplex Company. Its main reliance was an old patent, known as the Kidder patent, which it had bought presumably for the purpose of this litigation."

4. "The Campbell Company succeeded in obtaining a decree before Judge Carpenter, of the United States Court in Massachusetts, and through this decree obtained preliminary injunction against several users of the Cox Duplex Press. The Duplex Company promptly appealed from this decision to the United States Court of Appeals, where the matter has been pending for many weary months, and the Court of Appeals has just rendered its decision dismissing the bill of complaint of the Campbell Company. This dismissal takes out the whole foundation from under the Campbell Company's case in Massachusetts, for with this dismissal every decree and order heretofore made by the court is vacated and goes down with the case."

"In the meantime the Kidder patent has expired. The Duplex Company has carried on this fight in a most plucky manner, showing its determination to stand by its customers and protect them from every assault at whatever cost, and is to be heartily congratulated on the successful termination of the suit."

5. "By the decree of the Court of Appeals, 'the judgment heretofore entered is vacated, the decree of the Circuit Court is reversed, and the case is remanded to that court with directions to dismiss the bill.'"

6. "From this action of the court of Appeals there is no further appeal, and this decision is a final settlement of this important Massachusetts case."

7. "The accompanying illustration was made from a recent photograph of the Duplex press as at present constructed, and will give readers of THE INLAND PRINTER an excellent idea of the machine as it is today. Users of the Duplex press have been considerably worked up during the last two or three years, although they have been guaranteed absolute protection by the Duplex Company, and will certainly breathe easier now that the decision regarding the press has been given."

1. This heading is false; the Cox Duplex Press was adjudged to infringe two patents owned by us (Kidder 291,521 and Stonemetz 376,053). This decision *still stands* and throughout all subsequent decisions has been respected and followed. In the judgment under discussion it was not in question.
2. Because by paying us \$2,500 in cash as a license fee, Messrs. Marden & Rowell had fully satisfied our claim.
3. Two patents were in suit, the Kidder (expired) and the Stonemetz (good till 1905). The latter securely holds the Duplex Press until its expiration.
4. The fundamental decision of infringement is in nowise affected as intimated. As the last decision affects *only* users who have paid up their royalty it can be of no benefit whatever to those who have not, except as an evidence that the courts do not consider the amount levied, viz., \$2,500, as sufficiently oppressive to warrant their interference.
5. This is a misstatement of the fact; it gives but half the decree, the same continuing "*because of accord and satisfaction* and without cost to either party in either court." (Italics ours.)
6. It is a final settlement, but of *this* particular case (against Marden & Rowell, users) only.
7. In this case the following points have been established:
 - 1—That the Duplex Press infringes patent No. 376,053, which runs until 1905.
 - 2—That we are entitled to an injunction under the said patent, which injunction will compel the disuse of the enjoined machine pending our pleasure.
 - 3—That we may collect the sum of \$2,500 from the infringing user as a license fee for the continued use of his machine.
 - 4—That the courts will not interfere to prevent or restrict us in the collection of the sum specified, and
 - 5—That, when, by the payment of royalty the user has given us full accord and satisfaction, then no decree shall continue against him.

NOTICE.—ALL travelling-cylinder web presses, whether with stationary or movable beds, come within the scope of patents owned by us and we shall take such measures as may be necessary to suppress the infringement of our rights.

THE CAMPBELL COMPANY.

JAENECKE BROS AND FR. SCHNEEMANN

Hannover.

Newark.

PRINTING INKS
NEW YORK.

JAENECKE BROS.
AND
FR. SCHNEEMANN,

Nos. 536-538 Pearl Street, New York,
make Inks for printing black or in col-
ors, upon any *material* by any process.

Our facilities for making INKS OF ALL KINDS are unexcelled, and an uninterrupted experience of more than half a century, during which we have kept in close pace with the advancements in the art of printing, enables us to furnish our products of correct and uniform quality and at moderate prices. *

SPECIMEN BOOK AND CATALOGUE WILL BE SENT ON APPLICATION.

Printers Who Make Money in Hard Times.



FRONT VIEW.

We give this month extracts from some of the many testimonials we have received. There are others.

For full particulars, address

**THE HARRIS AUTOMATIC
PRESS CO.**

.....NILES, OHIO.

WHAT USERS SAY

... OF ...

THE HARRIS AUTOMATIC CARD AND ENVELOPE PRESS.

Saving in last campaign's work reimbursed the United States Treasury in full for cost of two presses.

TH. E. BENEDICT, Public Printer.

The envelope press purchased from your company is giving entire satisfaction, and does all you claim for it.

WOODWARD & TIERNAN PTG. CO.,
St. Louis, Mo.

Is giving entire satisfaction. Has more than fulfilled every promise you made for it.

JAMES KEMPSTER PTG. CO., New York.

The press has been working very satisfactorily. Is turning out large quantities of work.

WM. MANN CO., Philadelphia.

We consider your Automatic Card and Envelope Press to be in every way a profitable investment. We have been using one constantly since November, 1895, and feel that it is all and more than you guaranteed us. It is well constructed and not liable to get out of order, and the repairs have been very slight. Our foreman makes ready and adjusts it, and any ordinarily intelligent feed girl can run it.

THE BROOKS CO., Cleveland, Ohio.

We have made ready nine forms and printed 51,000 envelopes in nine hours.

WM. VAN WART, Sup't Printing,
N. Y. Life Insurance Co., New York.

We have used your press on both light and heavy weight envelopes, and on card work, with equal success. We have produced work from engravings at the rate of eight to ten thousand an hour, equal in quality to the finest presswork we can turn out on our job presses at speeds ranging from eight to fifteen hundred an hour. We believe your press to be capable of doing as fine work as any job press made, and turning out from five to ten times as much of the kind of work for which it is intended.

MERRY & NICHOLSON PTG. CO.,
St. Louis, Mo.

I find it is a big money saver; does the work of four presses, and would not be without one.

ALBERT DATZ, Jersey City, N. J.

It is very easy to make ready, and the work that we have been able to get out of it is simply astonishing.

THE A. H. PUGH PTG. CO., Cincinnati, Ohio.

After about one year's trial, we most heartily recommend your press.

J. & F. STRAUS, Cleveland, Ohio.

It accomplishes for us everything you claimed it would. We do not see how we could get along without it.

THE WORCESTER CORSET CO.,
Worcester, Mass.



THE AULT & WIBORG COMPANY
Makers of LITHOGRAPHIC & LETTER PRESS
PRINTING INKS,
CINCINNATI, OHIO, U.S.A.
Branches, NEW YORK CHICAGO.

— BRADLEY —

Printed with Brown, 526-04--Olive, 526-05.



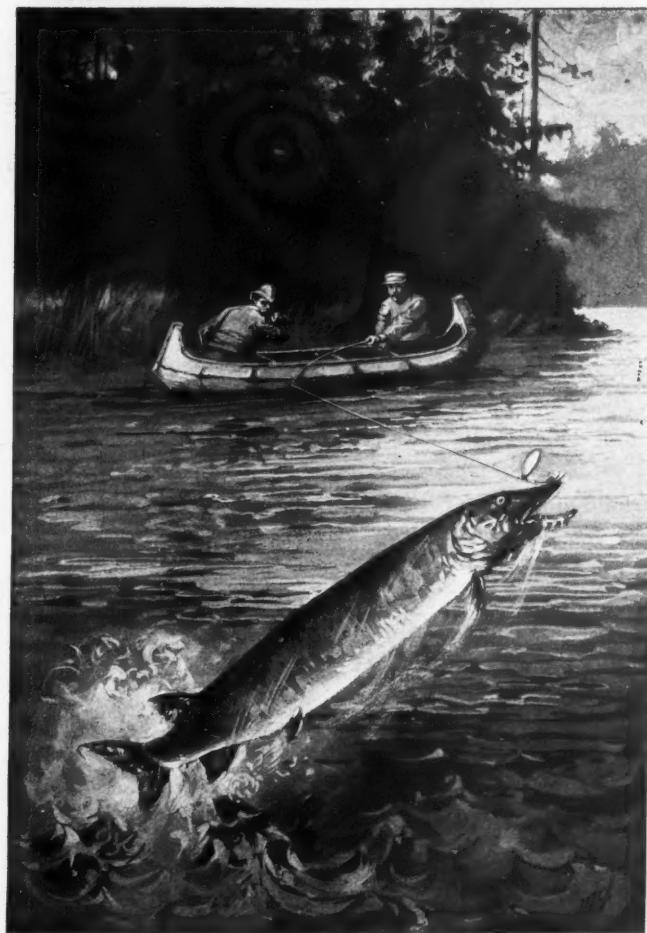
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3 B	43 B
573 B	54 B
84 B	586 B
701 B	52 B
528 B	710 B

50,000 FEET Six-to-pica Brass Rules, any styles shown in this specimen, sold at 5 cents per foot, less 5 per cent for cash with order. Best workmanship guaranteed.

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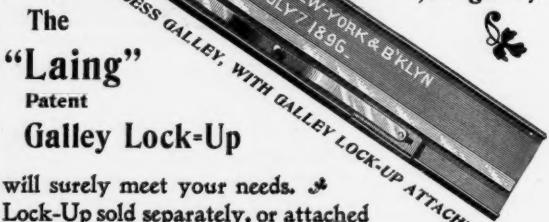
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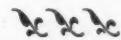
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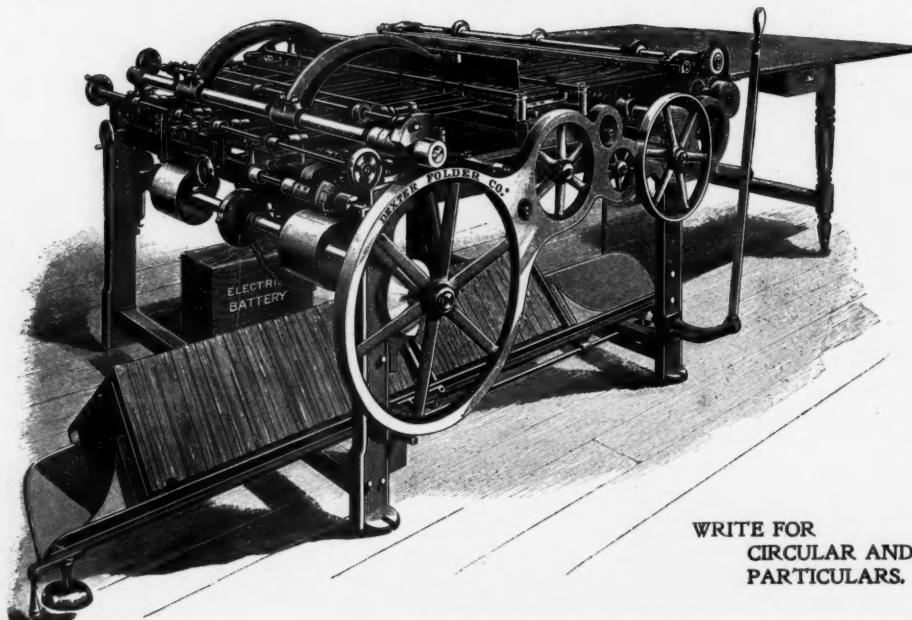
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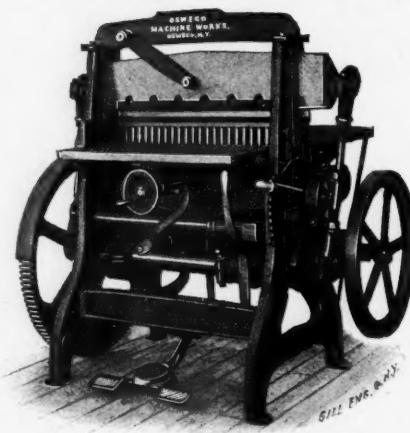
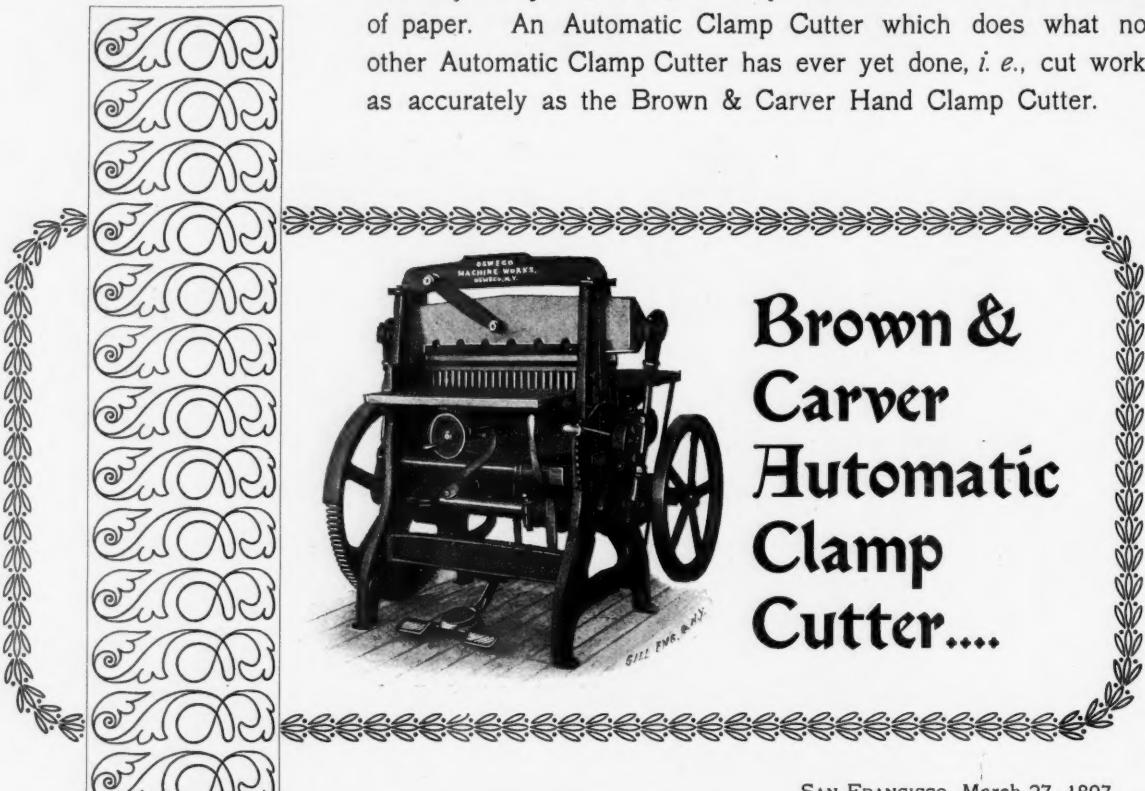
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Brown & Carver Automatic Clamp Cutter....

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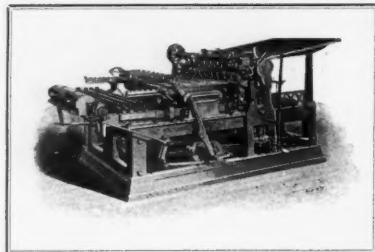
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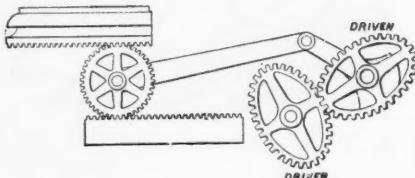


NEW CRANK BED MOVEMENT TWO-REVOLUTION PRESS embodies patented devices which not alone permit of a greater output than any other printing press built, but also save a considerable percentage of the cost of production.

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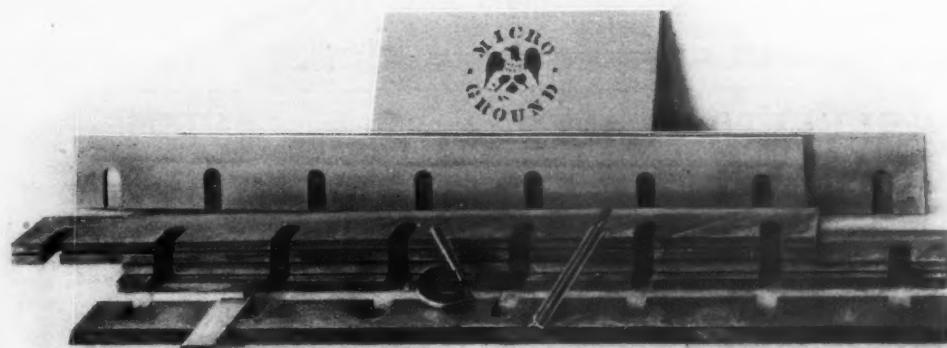
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Compound Leverage — makes cutting easy.
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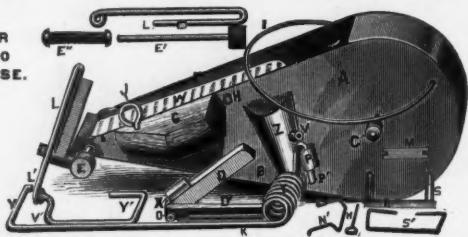
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Can be locked up in any form as easily as a
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A superior machine, combining strength, durability and latest improvements. Frame is securely braced and cannot be twisted out of shape, causing undue wear of needles and die.

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You will appreciate this convenience; enables you to stop quick. Also, our **New Gauge Pin Box**, saves gauge pins. There are many other reasons why you should buy The Challenge-Gordon.

SOLD BY DEALERS ONLY.

The Challenge Machinery Co.

Write for **Gem Booklet,**
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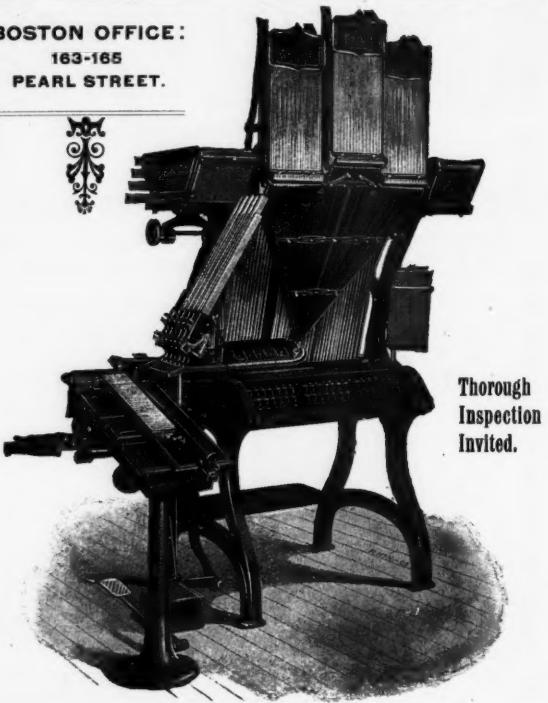
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Thorough
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COMPOSING MACHINE.

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Requires no machinist, metal or gas. Simple in construction, moderate in price. Rapid and accurate in operation. Admits use of italics, small caps, and black-letter sideheads. Guaranteed speed, 4,500 ems per hour, or no sale.



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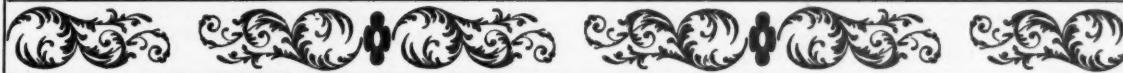
WESTERN AGENTS:

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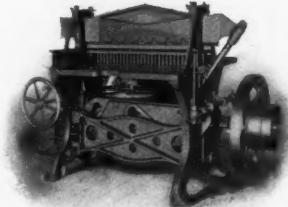
163-165 Fifth Avenue,
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Yours is enough without the Repair Man's.
Obtain Cutters free from the possibility of
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EXAMINE SEYBOLD CUTTERS WITH YOUR EYES, YOUR EARS AND YOUR HANDS.
YOU WILL FIND THEM PERFECTLY MADE TO THE MINUTEST DETAIL.



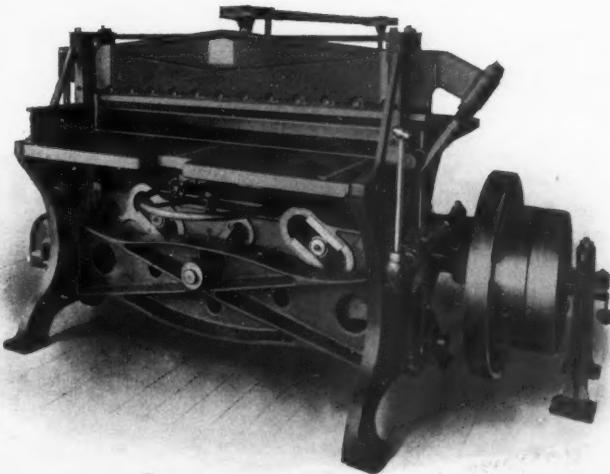
The Monarch.
COMBINED SELF AND HAND CLAMP.

Not on the principle **HOW CHEAP**,
But **HOW GOOD**, despite the *Cost*—
How many possible Conveniences.

Users say their output is a revelation in
Cutters—a new point in machinery
equipment to look to for returns.



The Capital.
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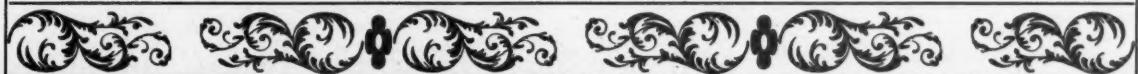


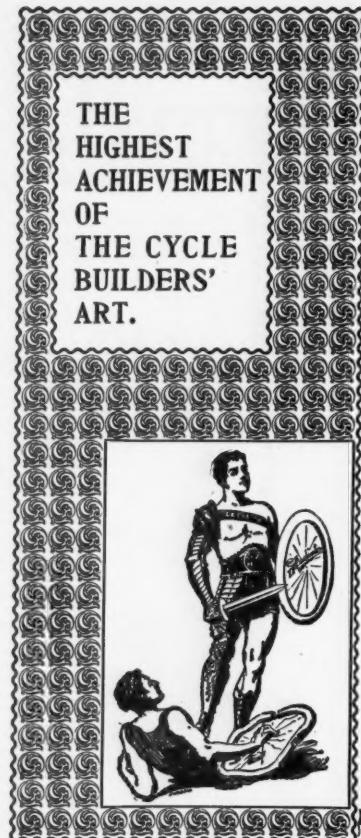
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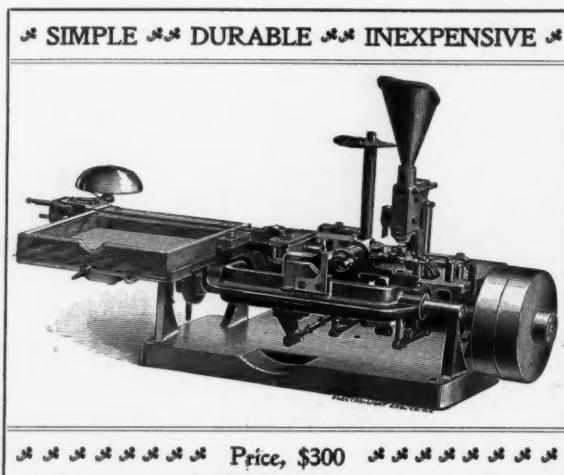
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Have you any system for keeping your Electros? Do you know how many or what you have? Can anyone in your office find any particular cut at once? Is your foreman's memory your only index? What proof have you that the electro called for is or is not in your possession?

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THIS Cabinet is well and neatly made of oak. Will store 800 average sized electros or cuts. ☐☐☐☐☐☐☐☐☐☐☐☐

The Price is **\$20.00**

50 Drawers,
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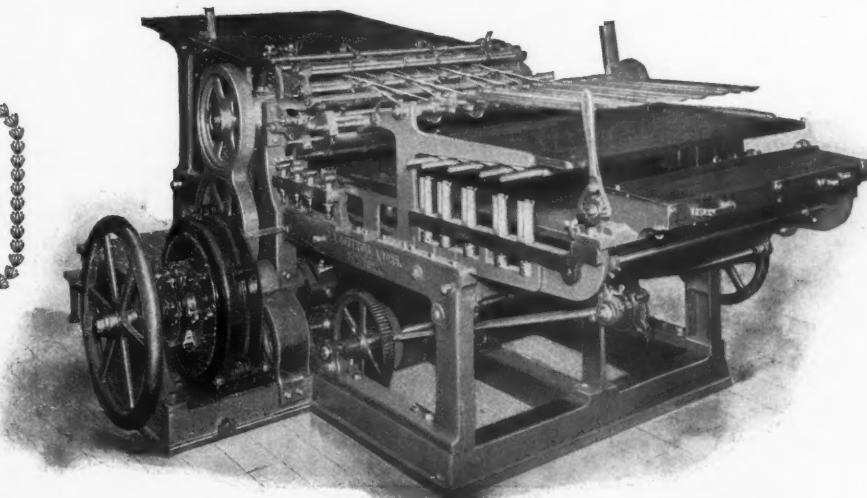
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- 34 x 46 3-rotation Hoe press, in fine order, with Folder attached.
- 2516 19 1/2 x 24 1/2 Taylor Drum, air springs, rack, screw and table.
- 20 x 25 Campbell Complete, tape delivery.
- 2581 18 x 21 C. & B. Pony Cylinder Press, air springs and tape delivery.
- 22 x 28 1/2 Whitlock. Extra Heavy Pony, latest improved.
- 2651 19 x 24 R. Hoe, tape, rack and screw.
- 2657 21 x 26 Guernsey Newspaper Press.
- 2696 23 x 28 Campbell, tapeless delivery, table distribution.
- 2709 25 x 35 Potter, 2-roller, rack and screw, spiral springs, tapeless delivery.
- 2711 Cottrell & Co. Litho. Press, takes stone 28 x 42.
- 2727 4-roller Hoe 26 x 34 Drum, tapeless delivery, table distribution, wire springs, box frame.
- 2784 22 x 28 Campbell, tape.
- 2785 22 x 28 Cincinnati, rack and screw, tapeless, air springs.
- 2790 22 x 28 R. Hoe, rack and screw, tape.
- 2914 31 x 31 Campbell, rack and screw, tape delivery.
- 2956 33 x 48 Campbell, complete.
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- 1400 Plow Cutter.
- 1669 14-inch Card Cutter.
- 2503 28-inch Anson & Hardy, iron frame, Plow Cutter.
- 2504 Eagle Card Cutter.
- 2758 30-inch Sanborn, Printers.
- 2777 30-inch Gage.
- 2787 30-inch Anson Hardy, hand wheel.
- 2798 8-inch Hoe Card Cutter.
- 2898 32-inch Sheridan.
- 2924 32-inch Sanborn, '87.
- 2932 30-inch Acme.
- 2947 30-inch Leader.
- 2954 30-inch Gem.

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- 2764 38-inch Sanborn Star.
- 43-inch Sheridan.

HALF-MEDIUM JOB PRESSES.

- 2799 14 x 21 Day Jobber, hand or steam.
- 2925 13 x 19 Challenge Gordon.

QUARTER-MEDIUM JOB PRESSES.

- 2773 10 x 15 Peerless, throw-off.

EIGHTH-MEDIUM JOB PRESSES.

- 1114 7 1/2 x 11 Briggs Label Press.
- 2605 6 x 9 Columbian.
- 2725 7 x 11 Gordon.
- 2728 7 x 11 Gordon.
- 2803 6 x 10 Prouty.
- 2837 4 1/2 x 3 Ruggles Rotary.
- 2941 7 x 11 Universal.
- 2943 8 x 12 Golding.

HAND PRESSES.

- 2688 6-column folio Army Press.
- 2964 6-column quarto Cincinnati Washington Hand Press.

BOOKBINDERS' MACHINERY—Miscellaneous.

- 971 11 1/2-inch Sanborn Roller Backer.
- 2704 Donnell Stul Folder.
- 2705 Marshall Foot Saw.
- 2713 18 x 24 Standing Press.
- 2891 Blackhall Embosser.
- 2928 Smyth Thread Sewing Machine.
- 2931 Semple Book Trimmer.
- 2951 13-inch Roller Backer.
- 2957 Semple Book Trimmer, double head.

PERFORATORS.

- 2523 28-inch Rosback Perforator.
- 2653 28-inch Steam Power Perforator.
- 2715 24-inch Rosback Perforator.
- 2755 28-inch B. & C. Perforator.
- 2807 28-inch Rosback Perforator.
- 2834 28-inch Perforator.
- 2848 28-inch Victor E. Morgan Perforator.
- 2849 28-inch Stimpson Perforator.
- 2850 28-inch Stimpson Perforator.
- 2851 28-inch Stimpson Perforator.
- 2858 24-inch B. & C. Perforator.
- 2859 28-inch Rosback Perforator.
- 2880 28-inch Rosback, foot power.
- 2926 10-inch Rosback Perforator.

RULING MACHINES.

- 1882 36-inch Hickok Ruling Machine, feint line.
- 2565 Lithograph Ruling Machine.
- 2789 36-inch Hickok Ruling Machine, Springfield Striker.
- 38-inch Hickok, Style I, O. A., single-beam Striker, No. 2 Layboy.

WIRE STITCHERS.

- 1697 Brown Stapler, flat table, treadle.
- 1746 Stapling Machine.
- 2621 No. 4 Donnell, 1/8 to 1/2 inch capacity.
- 2703 Stapling Machine.
- 2718 No. 11 Thompson late improved, 1 sheet to 1/2 inch capacity.
- 2734 Stapling Machine, flat table.
- 2737 Bremer, to stitch one inch.
- 2745 Bremer, to stitch 3/4 inch.
- 2756 Foot Power Stapler.
- 2761 Double-head Thompson, nearly new.
- 2780 No. 2 Donnell.
- 2806 No. 2 New Jersey.
- 2822 No. 5 Thompson, steam power, 1/4 inch capacity.
- 2827 No. 4 Donnell, 1/8 to 1/2 inch capacity.
- 2836 No. 12 Thompson, capacity, 1 inch.
- 2842 No. 11 Thompson.
- 2843 Double-head Thompson.
- 2845 No. 4 Donnell, capacity, 1/8 to 1/2 inch.
- 2846 No. 4 Donnell, capacity, 1/8 to 1/2 inch.
- 2847 No. 4 Donnell, capacity, 1/8 to 1/2 inch.
- 2884 No. 1 Donnell, steam power, capacity, 1 sheet to 1/2 inch.
- 2885 No. 1 Donnell, foot power, capacity, 1 sheet to 1/2 inch.
- 2888 No. 12 Thompson, capacity, 1 inch.
- 2902 No. 11 Thompson.
- 2903 No. 4 Donnell.
- 2907 No. 11 Thompson.
- 2908 No. 3 Donnell.
- 2915 No. 11 Thompson.
- 2930 No. 3 Donnell.
- 2935 No. 11 Thompson.
- 2936 No. 11 Thompson.
- 2937 No. 11 Thompson.
- 2938 No. 11 Thompson.
- 2939 Bremer, foot power.
- 2940 Bremer, hand power.
- 2946 No. 3 Donnell.

- 2949 Perfection "A," hand and foot, capacity 1 inch.
- 2950 Perfection "C," Morrison.
- 2951 Perfection "C," Morrison.
- 2953 Saddle Back Stapler.
- 2961 No. 11 Thompson.
- 2965 No. 3 Donnell.

PAGING AND NUMBERING MACHINES.

- 1332 Seybold Numbering Machine, 4 and 6 wheel steel head.
- 1455 Hoole, 4-wheel, brass head.
- 1456 Culver, Page & Hoyne, 4-wheel, brass head.
- 1691 Cooper Paging Machine, 4-wheel head.
- 1914 White Paging Machine, 4-wheel head.
- 2641 White Numbering Machine, steam and foot power, 6-wheel head.
- 2721 Hoole Numbering Machine, 6-wheel, brass head.
- 2916 Donnell Paging and Numbering Machine, 2 heads.
- 2920 Culver, Page & Hoyne Paging and Numbering Machine.
- 2948 4 and 6 wheel Champion.
- 2962 4 and 6 wheel Cooper.

FOLDING MACHINES.

- 32 x 46 Stonemetz Folder; 3 and 4 folds, 8-page paster and trimmer.
- 1832 6-column Dexter Folder.
- One 7-col. quarto hand-feed Dexter Folder, with paster and trimmer for 8-page paper.
- 6-column quarto Dexter Newspaper Folder, attached to press.
- Lloyd Folding Machine, 7-column quarto.
- 2856 Brown Folding Machine, 14 x 19 down to 5 x 7, 3 folds.
- 2959 Chambers Point Machine, 3 and 4 folds.

ENGINES.

- 10 horse-power Horizontal Steam Boiler, nearly new.
- 2609 4 horse-power Charter Gas Engine.
- 3 horse-power Charter.
- 2910 4 horse-power Otto.
- 2955 2 horse-power Otto.

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- 3-horse-power Belding Motor, 220 volts.
- 20 horse-power Belding, 220 volts.
- 2945 5 horse-power Akron.

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- 1753 Stereotype Furnace.
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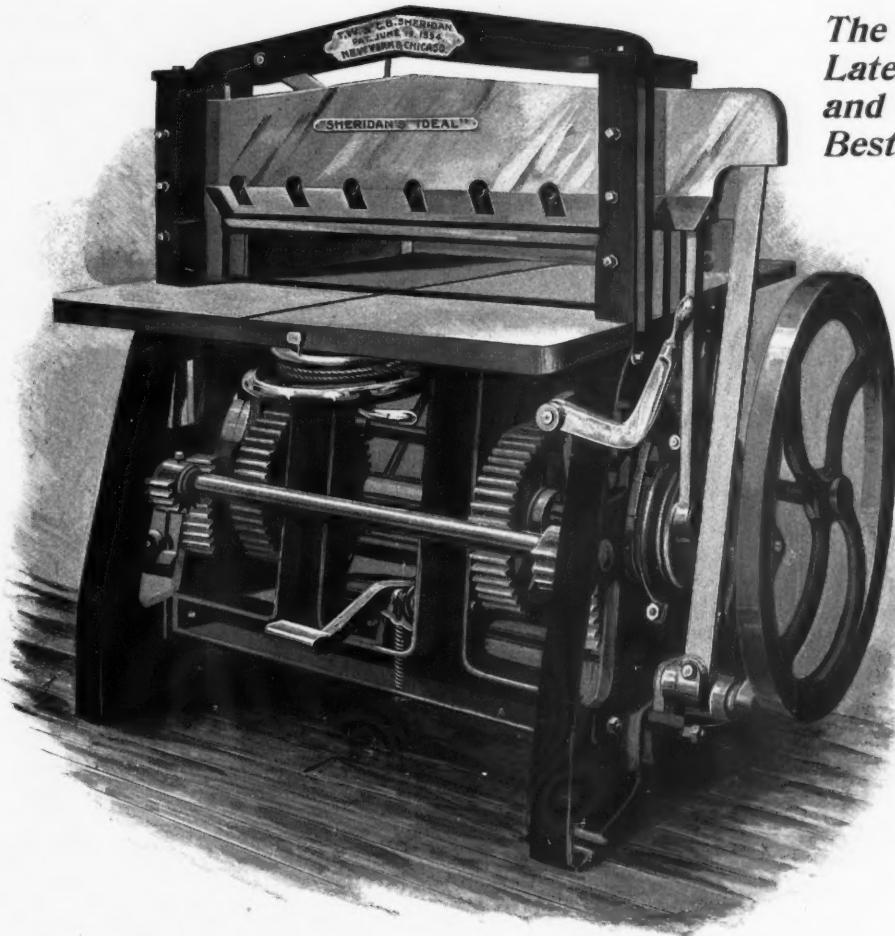
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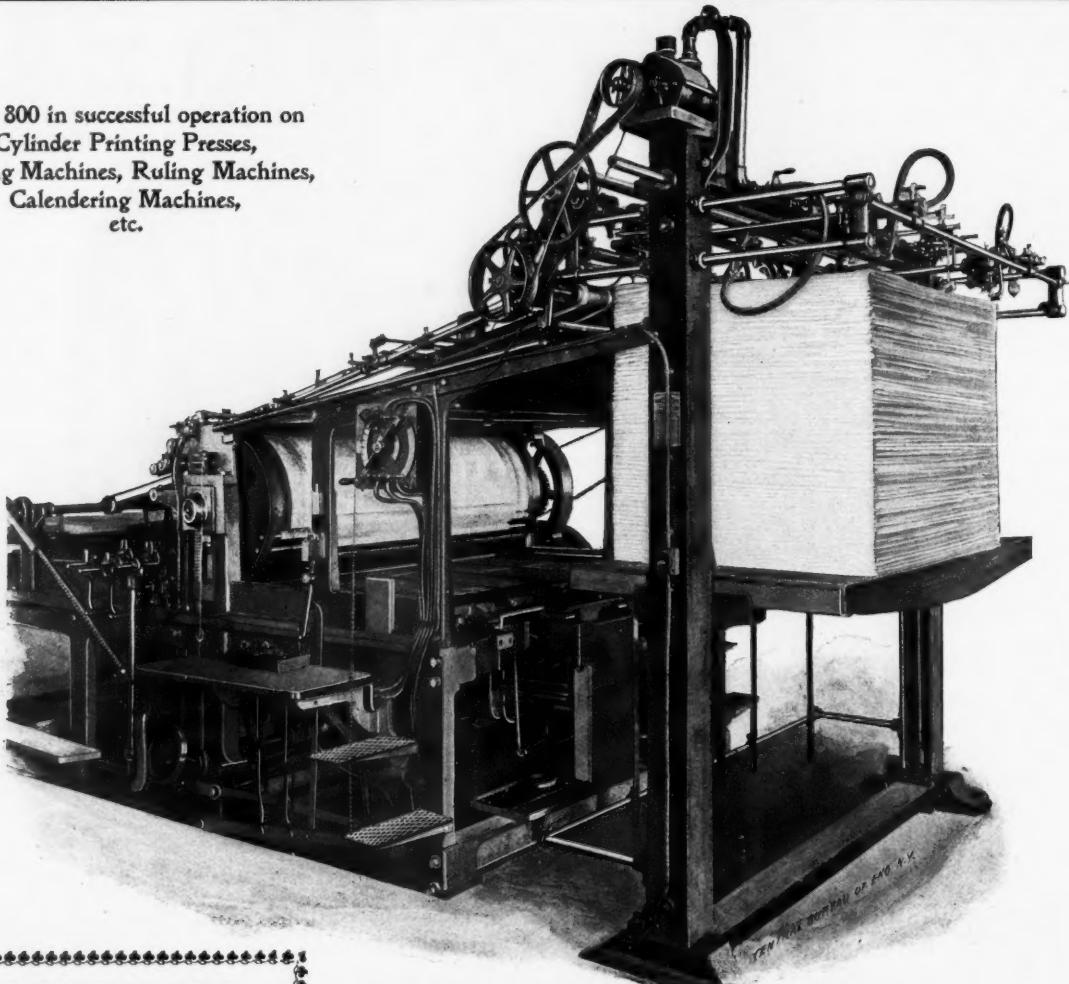
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PRINTERS ALL KNOW how difficult it is to get at the little pieces of border when they lie flat in the ordinary border case, owing to the small size of the boxes. There is also a constant rubbing of delicate borders and script faces that soon destroys the value of the type. This border cabinet does away with all this annoyance. There are four drawers in the little cabinet shown, and each will hold 20 feet of border or type, making 80 feet in all. The type will remain upright, as it cannot fall down, owing to inclination of the drawers. The movable strips are sufficiently wide to allow for the kerned letters on script faces. It is a most valuable adjunct to any printing office.



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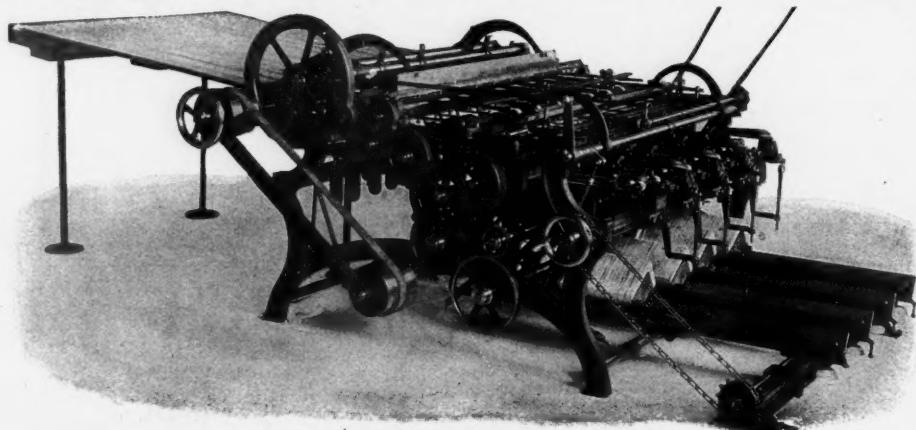
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